27TH NEW YORK
QUEER EXPERIMENTAL
FILM FESTIVAL
November 11-16, 2014

Schedule at a Glance
November 2014

	TUES 11	WED 12	THU 13	FRI 14	SAT 15	SUN 16
4PM					4:00 CINE TOMADO P.32	3:00 TRANSMIGRATION: EVERYTHING MUST GO! P.43
5PM						5:00 HISTORY DOESN'T HAVE TO REPEAT ITSELF P.45
6PM		6:00 VARIANCE: MAKING REALITIES & VIRTUALITIES P.10		6:15 QUEERING UTOPIA: THE NEW & NOW OF QUEER PERFORMANCE P.23	6:00 UN(DIS)SING OUR ABILITIES P.33	
7PM		7:30 ANCIENT FUTURE: QUEER AND TRANS PEOPLE OF COLOR EXPERIMENTAL FILMS P.12	7:00 BURROUGHS: THEMOVIE** P.16	7:30 I ALWAYS SAID YES: WAKEFIELD POOLE * P.25		7:30CLOSING NIGHT: PSYCHIC TV: DREAMS LESS SWEET P.46
8PM	7:50 OPENING NIGHT: COLONY COLLAPSE DISORDER P.7		730PIERROT LUNAIRE P.17	8:00 HÉLIO OITICICA P.27	8:00 PETER DE ROME: GRANDFATHER OF GAY PORN P.35	
9PM		9:30 BURN GOES WALKABOUT P.14	9:00 QUEER WI-FI: DO TRUST STRANGERS P.19		8:00 SUBMERGE @ BAX: REDUX P.38 ***	
10PM			10:30 ONE SIZE FITS ALL P.21	10:00 THE INTIMATE EROTIC P.29	10:00 PLEASE RELAX NOW P.39	
11PM				11:30 AGE OF CONSENT P.30	11:59 RETINAL DETACHMENT P.42	

*@ UNIONDOCS
322 UNION AVE., BK

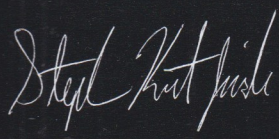
** @ ANTHOLOGY FILM ARCHIVES
32 SECOND AVE (@ SECOND STREET)
MANHATTAN,
MULTIPLE SCREENINGS

***@ BAX 421 5TH AVE, BK

WELCOME TO THE MIX HIVE! THIS YEAR'S FESTIVAL TRANSPORTS YOU TO A HONEYCOMB CATHEDRAL OF QUEER ECSTASY. WE'RE BACK IN BROOKLYN, DOORS AWAY FROM OUR 2012 SPACE. WE'RE EXCITED TO TRANSFORM DIFFERENT SPACES EVERY YEAR, AND FOR THE 27TH FESTIVAL WE HAVE OVER 15,000 SQUARE FEET DEDICATED TO QUEER EXPERIMENTAL FILM, INSTALLATIONS & PERFORMANCE.

THIS YEAR MIX NYC CELEBRATES OUR ABILITY TO CREATE INTIMACY IN A PRIVATE SPACE, SOMETHING THAT IS QUICKLY BECOMING AN IMPOSSIBILITY IN THE LARGER WORLD. WHERE THE REST OF THE WORLD SACRIFICES PRIVACY AND ANONYMITY FOR THE ANTI-SOCIAL MEDIA AND THE CRIMINAL DATA-MINING EFFORTS OF GOVERNMENT AND CORPORATION, ALIKE AND INDISTINGUISHABLE, MIX CAN GLADLY SAY THAT NO RIGHTS HAVE BEEN WAIVED FOR THIS YEAR'S FESTIVAL; NOR WILL WE SELL YOU THE LIE THAT THEY NEED TO BE IN ORDER TO ACHIEVE OUR PURPOSES! AND SO HERE AT LAST YOU ARE, UNSURVEILLED AND FREE TO ENJOY WHAT PEACE WE'VE SOWN FOR OURSELVES.

SINCERELY,



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EXECUTIVE DIRECTOR

27TH NEW YORK QUEER EXPERIMENTAL FILM FESTIVAL

NOVEMBER 11-16, 2014
AT THE MIX HIVE
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BTWN 3RD AND 4TH AVE
BROOKLYN, NY 11217

TRAINS
2. 3. 4. 5. B,
D , N, R, Q TO ATLANTIC AVE
C TO LAFAYETTE AVE
G TO FULTON
R TO UNION STREET

OTHER LOCATIONS
ANTHOLOGY FILM ARCHIVES
32 2ND AVE (AT SECOND STREET)
UNIONDOCS
322 UNION AVE BK, NY
BAX
421 5TH AVE BK, NY

TICKET INFO

$13 FOR REGULAR FILM SHOWS
$25 OPENING NIGHT $20 CLOSING NIGHT
FREE ADMISSION FOR ALL TO INSTALLATIONS AND PERFORMANCES
FREE ADMISSION TO ALL FILMS FOR YOUTH AND PWAS AT DOOR
***SOME SPECIAL EVENTS REQUIRE ADMISSION

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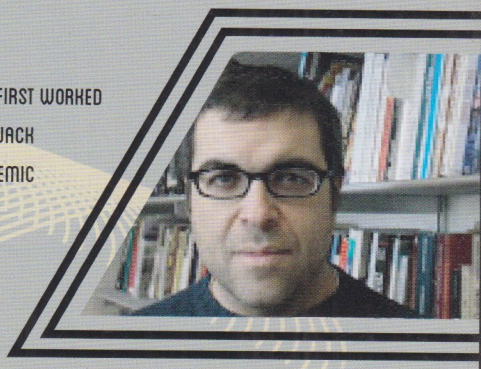
IN MEMORIAM

JOSE MUNOZ (1967 — 2013)



FRIEND OF THE MIX COMMUNITY JOSÉ MUÑOZ PASSED AWAY OF HEART FAILURE SHORTLY AFTER LAST YEAR'S FESTIVITIES, AT THE AGE OF 46. WE FIRST WORKED WITH JOSÉ IN 1996 WHEN HE CURATED A PROGRAM CALLED QUEER PERFORMANCES, QUEER PROJECTIONS. IN THE WORDS OF PETER CRAMER AND JACK WATERS, WHOSE FILM BLACK & WHITE STUDY: THE DANCE SCREENED AS PART OF THIS CURATION, "JOSÉ BROUGHT MIX'S PERFORMANCE TO ACADEMIC ATTENTION, THEREBY CREATING A LANGUAGE FOR THE CRITICAL ELITE TO SPEAK ABOUT RAW EDGED QUEER ART AND CULTURE."

IT'S JOSÉ'S WORK IN THE WORLD OF ACADEMIA FOR WHICH HE IS MOST KNOWN; HE SPENT MUCH OF THIS TIME WITH NEW YORK UNIVERSITY'S TISCH SCHOOL, WHERE HE WAS A PROFESSOR OF PERFORMANCE STUDIES. HE PUBLISHED MANY NOTABLE BOOKS OVER THE YEARS, INCLUDING DISIDENTIFICATIONS: QUEERS OF COLOR AND THE PERFORMANCE OF POLITICS (1999) AND CRUISING UTOPIA: THE THEN AND THERE OF QUEER FUTURITY (2009).

MIX NYC WILL ALWAYS BE GRATEFUL FOR JOSÉ'S BRILLIANT MIND AND FRIENDSHIP.

PETER DE ROME (1924 - 2014)

BORN IN JUAN LES PINS, FRANCE IN 1924, PETER DE ROME EMIGRATED TO NEW YORK IN THE 1950S AFTER SERVING IN THE ROYAL AIR FORCE DURING WORLD WAR II. HE BECAME KNOWN FOR HIS GAY EROTIC ART FILMS, SHOT ON HOME MOVIE CAMERAS AND DEVELOPED COMMERCIALLY. THOUGH HIS WORK WAS FAMILIAR TO THE LIKES OF DAVID HOCKNEY, DEREK JARMAN AND ANDY WARHOL, HE NEVER HAD THEIR COMMERCIAL FOLLOWING. HIS WORK EXPERIENCED A RESURGENCE IN RECENT YEARS, CULMINATING IN INTERNATIONAL PRESENTATIONS OF HIS WORK AND RETROSPECTIVE RELEASES BY THE BRITISH FILM INSTITUTE. HIS WORK IS RECOGNIZED AS SOME OF THE FIRST AND MOST INNOVATIVE GAY EROTIC IMAGE-MAKING.

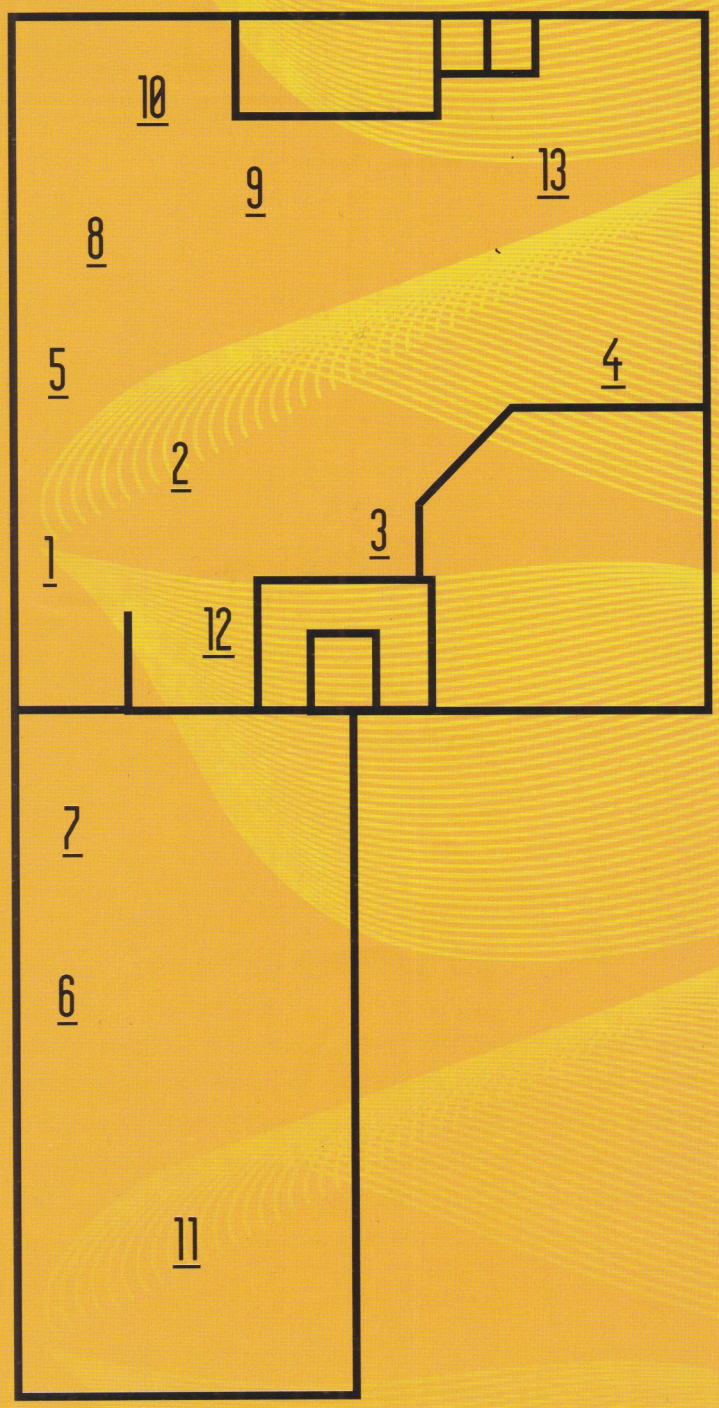
"DE ROME'S PLAYFUL VISION OF GAY LIFE HAS NO REAL COUNTERPART. THERE IS NONE OF THE OBLIGATORY PUNISHMENT OR SUICIDE WHICH THE CINEMA SEEMED TO DEMAND OF THE LIMITED RANGE OF GAY SUBJECTS THEN AVAILABLE ON FILM." —BRIAN ROBINSON

BARBARA DE GENEVIEVE (1947 - 2014)

BARBARA DEGENEVIEVE WAS AN ARTIST AND PROFESSOR WHO HAD A PROFOUND IMPACT ON MANY OF MIX'S FILMMAKERS. SHE IS MOST KNOWN FOR A BODY OF WORK THAT RELENTLESSLY CHALLENGED CONVENTIONAL BOUNDARIES OBEYED BY MOST ARTISTS OF HER DAY, EVEN THOSE WHO IDENTIFIED AS LEFTIST AND POLITICALLY ENGAGED. HER DEVOTION TO HONESTY IN HER WORK HAUNTED HER LIFE, IN AN ARTISTIC CULTURE RIFE WITH SELF-CENSORSHIP AND MARKET COMPLACENCY: HER 1994 NEA GRANT WAS OVERTURNED DUE TO PERSECUTION FROM THE POLITICAL RIGHT. STILL, WORKS SUCH AS "PORN POETRY" AND "THE PANHANDLER PROJECT" STAND AS TESTAMENTS TO HER EXPLORATION OF HUMAN SEXUALITY, AS WELL AS ISSUES OF CLASS, RACE, AND HUMANISM.

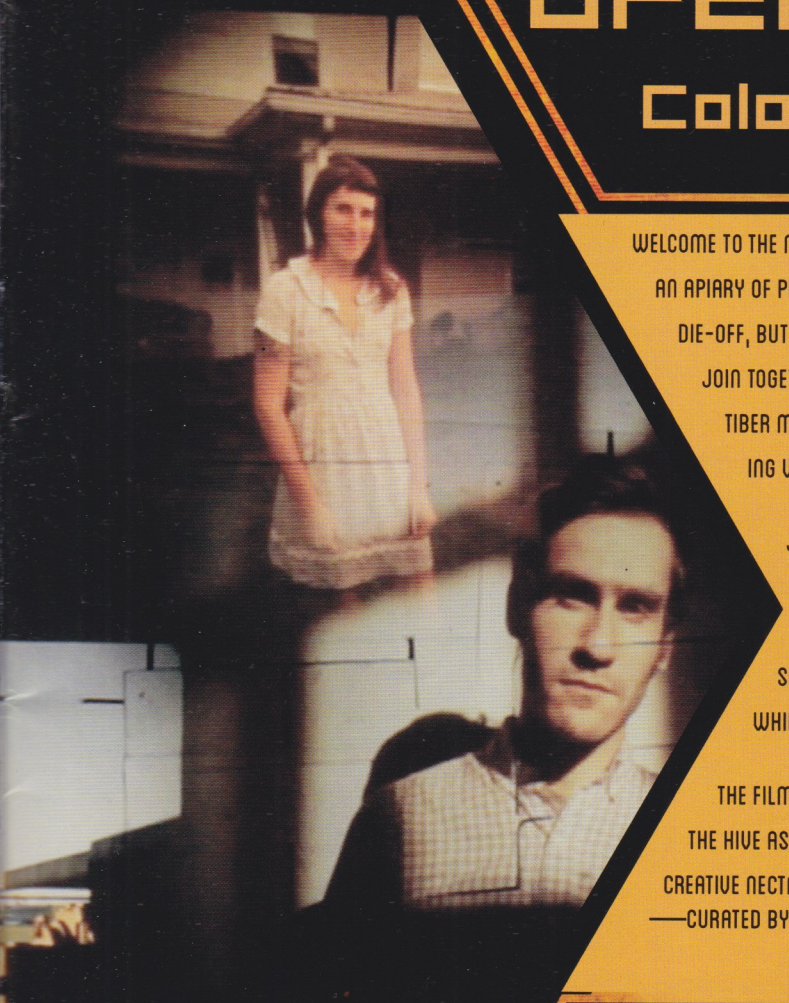
"...WHILE SHE PUSHED AT THAT ARBITRARY LINE OF PROPRIETY (OFTEN CROSSING IT), HER PRACTICE WAS ALWAYS GROUNDED IN CENTRAL QUESTIONS OF POWER AND CLASS, AND HER WORK AND ACTIONS WERE ALWAYS STATEMENTS ABOUT ARTISTIC LIBERTY AGAINST A TIDE OF LEGAL AND MORAL RULINGS." -- LISA WAINWRIGHT

INSTALLATION & VENUE MAP



1. PRINT OF YOUR LOOK
2. PUSH MY BUTTONS
3. BOUND (WHAT IF...)
4. FERO-CITY
5. UNDER THE BURDEN OF SOLITUDE
6. CHEAP THRILLS/SWEET DREAMS
7. EVERYONE SHE'S EVER BEEN WITH
8. FOR THE ISLANDS IVE LOST
9. SUSPENSION OF DISBELIEF
10. SAUDADE
11. WORDS NEEDED
12. UNTITLED (SZU BURGESS)
13. 4GY NETWORK

OPENING NIGHT:
Colony Collapse Disorder



WELCOME TO THE MIX HIVE! FOR WEEKS, SWARMS OF DRONES AND WORKER BEES HAVE TOILED TO CREATE AN APIARY OF PLEASURE. TONIGHT'S THEME REFERS NOT ONLY TO THE RECENT MYSTERIOUS BEE DIE-OFF, BUT ALSO TO OUR BELIEF THAT COLONIALISM IS A DISORDER THAT MUST COLLAPSE, AS WE JOIN TOGETHER FOR A WEEK OF REVELRY. AS SHAKESPEARE'S CLEOPATRA SAID, "LET ROME IN TIBER MELT . . ." INTO A REFLECTIVE HONEYCOMB STRUCTURE OF GEMSTONES AND CORUSCATING WALLS, WHERE, LIKE OIL ON WATER, IT IS DIFFERENCE THAT ACCOUNTS FOR BEAUTY.

JUST THE WAY THAT THE AIDS CRISIS STRUCK OUR COMMUNITY, GOVERNMENT LEADERS HAVE FAILED TO TAKE ACTION TO PROTECT THE BEE, COMPROMISING THE FATE OF THE WORLD. BUT THIS ISN'T A FUNERAL; THIS IS A RADICAL INVASION OF KLEPTOPARASITES! BEGINNING TONIGHT WE TAKE HOSTAGE A RARE SPACE UNSERVEILLED. ENJOY IT WHILE IT LASTS: THIS COLONY WILL ALSO COLLAPSE!

THE FILMS IN TONIGHT'S PROGRAM ARE A TRIBUTE TO OUR SHRINE OF QUEERNESS, INITIATING THE HIVE AS HOST TO OUR FESTIVITIES. LUXURIATE IN THE SPLENDOR. DIP YOUR PROBOSCIS INTO OUR CREATIVE NECTAR. IT WILL LEAVE YOU DRIPPING AND READY FOR A WEEK OF CROSS-POLLINATION!
—CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 112 MIN.

CONFESSIONAL: COME CLEAN
CHRIS BERNTSEN & JANUARY HUNT

2014, USA, 35MM SLIDES, SUPER 8MM, COLOR, LIVE ANALOG SYNTHESIZED SOUND & FIELD RECORDINGS, 18-20 MIN.

Confessional: Come Clean is a continually evolving collaborative audio-visual performance between Chris Berntsen and January Hunt using analog film, photography, and sound components. Chris Berntsen projects hundreds of slide photographs and super 8mm film taken in New York City and while traveling in queer communities around the country. January Hunt responds to these images by blending field recordings and experimental musical instrumentation to create a voice to the experiences in the images. Each performance is unique as both collaborators modify the sound and visuals to respond to each other via rates of change and rhythm. Confessional: Come Clean is a multi-projection collage that literally joins together people from places, identities, and experiences largely considered separate to reveal what the artists see as a larger community sharing a common desire to live on their own terms. Queers, punks, train hoppers, skateboarders, New York City, New Orleans, and the open road overlap on screen and show the interconnectedness of these experiences.

JUST LIKE ME
SIMON VALENCIA

2014, USA VIDEO, COLOR, SOUND, 2 MIN.

In this scrolling player-piano style self-portrait the filmmaker examines the digitally broken-down representation of their male body and meditates on their gender identity. Vintage music from Bertolt Brecht's A Man is a Man underlines the identity issues posed by a heteronormative and linear culture. This video was made by the male filmmaker to let their female partner know that they are not a man.

JUST DANDY
THIRZA CUTHAND

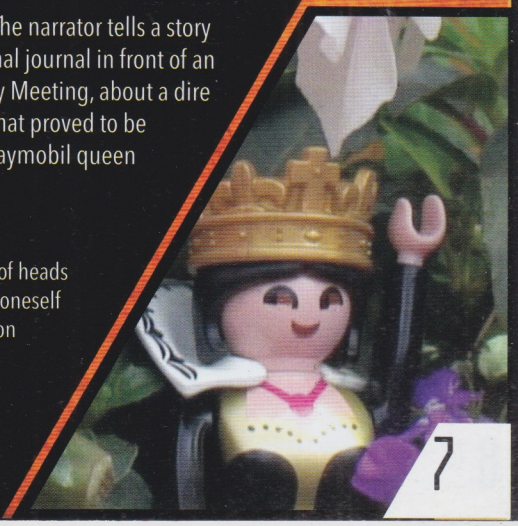
2013, CANADA, VIDEO, COLOR, SOUND, 8 MIN.

It's a reading but better. The narrator tells a story straight from their personal journal in front of an Indigenous Revolutionary Meeting, about a dire tryst with an Evil Queen that proved to be scarring, while whimsical images of dandelions and a Playmobil queen animate the background.

PLUG & PLAY
MICHAEL FREI

2014, SWITZERLAND, VIDEO, B&W, SOUND, 6 MIN.

"Anthropoid creatures with plugs in place of heads are up to mischief. Instead of abandoning oneself to the dictates of the raised finger, they soon submit to themselves. But the fingers also finger around. Is it love?" Plug & Play is entirely finger-drawn using an integrated touchpad of a laptop.



TUESDAY, NOV 11, 7:50

JEAN

NY

ANNA STYPKO

2014, USA, VIDEO, B&W/COLOR, SOUND, 6 MIN.

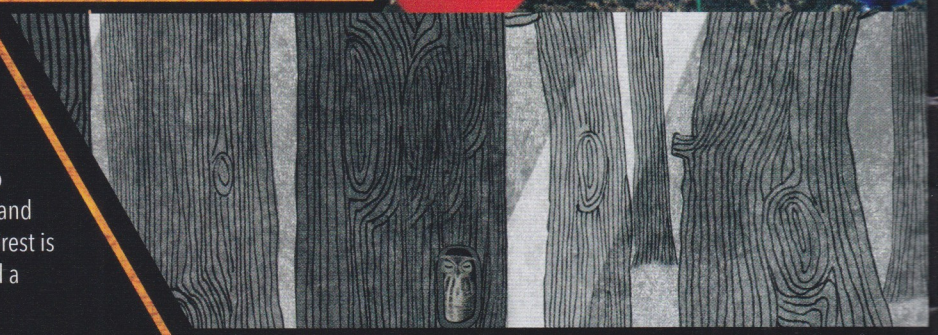
Set in the run-down Kensington neighborhood of Philadelphia, a local artist talks about her shoes, her haircut, and why she changed her name. This story takes place over the course of ten years, during which my friend, Jean, explored her identity in myriad ways--most notably by shaving her head to resemble male pattern baldness--an attempt to parody Marcel Duchamp's alter ego Rose Sélavy.

THEM ORACLES

ALEE PEOPLES

2012, USA, 16MM, COLOR, SOUND, 7 MIN.

Do you believe in the oracles? The modern world meets the old school art of divination in stunning 16mm. Secret prophecies are all around us if you listen. Perhaps you'll hear it when a digital voice cries questions to three balloons, red green and blue, turning in the wind before a mountain. Maybe you'll see the mystical truths in the sky-writings of jets overhead; magic 8-balls or the unique curls of shaving cream; even a cloud of smoke rising from behind boulders on a lonely street might have answers. And if not, perhaps there's some simple comfort in being able to ask someone else. Read these eyelids!



LA FORÊT

US

DIANE OBOMSAWIN

2014, CANADA, VIDEO, COLOR, SOUND, 3 MIN.

Simple line-drawn animation brings a parade of elfin creatures to life in this fantasy-scape set in an enchanted forest. Appearances and disappearances. Narcissus is a polar bear. When night falls, the forest is populated with bats and owls. Narcissus meets the inevitable and a wandering pine is joined by its kinsmen to form a brief chorus.

NORWEGIAN SALMON (SALMON NORUEGO)

VEBJØRN GUTTORMSGAARD MØLLBERG

US

2012, NORWAY, VIDEO, COLOR, SOUND, 13 MIN.

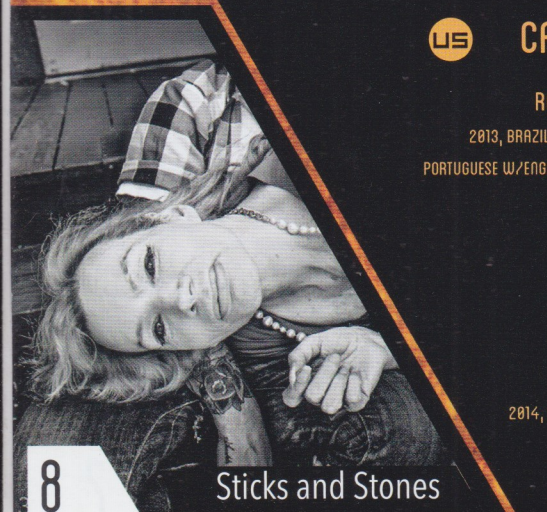
A dreamlike escape from a Norwegian fishery. The bleak factory setting contrasts the rest of the film with an air of unsettling melancholy. A young man sets out on a boat. His trip offshore becomes a dreamy fantasy, as the sky darkens to a haunted overcast gray and his outing reaches a climax.

MENLO PARK BABY

ETHAN WEINSTOCK

2014, USA, VIDEO, COLOR, SOUND 3 MIN.

Antique depictions of the body in contortion from Thomas Edison's 1890s footage, interpreted with a splash of modern color. With a queer gaze, we see a woman swinging a chair in her teeth, an early muscle man flexing, and the male-male dance of a couple from the famous Dickson Experimental Sound Film hold each other in what's considered to be the first gay film. A search for queerness in the archives of our less recent past. R u a Lana bb?



Sticks and Stones

US

CASA FORTE

RODRIGO ALMEIDA

2013, BRAZIL, VIDEO, COLOR, SOUND, PORTUGUESE W/ENGLISH SUBTITLES, 18 MIN.

An interracial gay relationship rouses the ghosts of colonialism in the Casa Forte neighborhood of Recife, Brazil. While the narrator speaks of his relationship, images play of various local landmarks whose names bare overt references to plantations, slaves and slave traders. These modern iterations of the region's exploited history entice a colonial mentality out of the community, who see the biracial pair through the lenses of fetish and desire. These two competing stories are put in dialogue with each other, creating a complicated analysis of the haunting power of colonial institutions.

STICKS & STONES

SILAS HOWARD

2014, USA, VIDEO, COLOR, SOUND, 14 MIN.

Notorious transsexual chanteuse Bambi Lake takes us on a stroll down pre-AIDS 1970s Polk Street, where Lake once worked as a street hustler and later as a performer in the burgeoning San Francisco 1980s punk scene.

MURMUR

ADELINA BICHIS

2014, UNITED KINGDOM, VIDEO, COLOR/B&W, SOUND, 5 MIN.

Audio samples from "Bees and their Keepers," a campy 1980s documentary, are placed against images of the everyday. Old school rumblings on the magnificent bee colony are set to footage of uninhibited sexuality in an idyllic natural world. Certain words stick out to us in new ways: holes and crumpets, hive and colony, and lots of talk of the salacious pleasures of honey. Sex is the delicious bounty of human performance, like honey to bees. "I prefer the creamed one, it doesn't run off my toast."

THE LAND OF THE: MOVING

IAN GALLAGHER

2012, USA, VIDEO, B&W, SILENT, 1 MIN.

Machines like dinosaurs will return to rust or dust. The Land of The is an ongoing charcoal animation project. An open-narrative process. I am interested in the movement of drawing, the history of making, and the scale of time. This first step into The Land of The began in 2012, creating an architecture for the city imaginary, an invented world of monolithic truths, ecstasy, failure, and struggle.

LISTEN TO THIS

TOM RUBNITZ

1992, USA, VIDEO, COLOR, SOUND, 15 MIN.

Incomplete when maker Tom Rubnitz died in 1992, Listen To This is a piece of queer history, featuring a performance by David Wojnarowicz, the artist and writer of the 1980s East Village. Wojnarowicz was one of the most outspoken and retaliatory artists and AIDS activists of his generation, and his work was fundamental to grassroots confrontations of the AIDS crisis.

The film opens on classic TV color bars ushering in some innocuous regular programming. "Good evening," says Wojnarowicz in disguise. "I'm speaking to you from inside of a little box called television." His rhetoric quickly becomes aggressive and disorienting. His character is out of sync with his present media-particle disposition, and his anti-establishment address is a dizzying spiral with a bleak ultimatum. It's classic Wojnarowicz: a fusion of his personal, palpable rage, and some ugly honesty.

Here is where we experience the true brilliance of Wojnarowicz; his words are so cutting, so vital and so fiery, that we are still learning how to make a better world by listening to them today, 22 years after his death.

"Listen to This is not an obituary, nor a memorial to its creator, but a furious attack on a homophobic HIV/AIDS policy, the consequences of which we still live with today." -- George William Price

Image copyright of the artist, courtesy of Video Data Bank, www.vdb.org

POST-SCREENING PERFORMANCE: KEMBRA PFAHLER FROM THE VOLUPTUOUS HORROR OF KAREN BLACK AND CORNELIUS LOY ON THEREMIN IN AVAILABISM NOW!

VARIANCE:
Making Realities & Virtualities

Reckoning 3

AVATARS ARE WHAT WE MAKE OF THEM, YET THEY TAKE ON LIVES OF THEIR OWN. WHETHER THEY'RE CGI BLUEPRINTS OF THE WORLD (PARADE) OR FALSE HISTORIES BROUGHT TO LIFE (SLIT ME A RIVER), WE CAN'T HELP BUT RECOGNIZE OURSELVES IN THESE UNCANNY REFLECTIONS. TO ENCOUNTER VIRTUALITY AT ALL IS TO MAKE REAL WHAT ISN'T THERE; EVEN GALLERY SPACES ARE SHAPED THROUGH VIRTUAL ENCRYPTION, LIKE MISSION STATEMENTS AND SELECTIVE CURATION (FAG). THE FILMS IN THIS PROGRAM EMPLOY DIFFERENT TECHNIQUES TO EXPLODE THE ARTIFICIAL WORLDS OF FOUND AND IMAGINED SOURCE MATERIAL ON THE SCREEN.
—CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 71 MIN.

IMAGE COPYRIGHT OF THE ARTIST, COURTESY OF VIDEO DATA BANK, WWW.VDB.ORG

RECKONING 3

KENT LAMBERT

2014, USA, VIDEO, COLOR, SOUND, 11 MIN.

Comprised largely of imagery and sound culled from over two years of Mac and Playstation 3 "shooter" video gameplay, mixed in with short film clips of Hollywood's leading men. As digital avatars travel virtual worlds, numerous anonymous male voices communicate via headset microphones, discussing everything from the intimacy of male friendships to conspiracy theories on the reality of school shootings. Avatar faces blend into those of famous actors, and back again. The result is an examination of the queerness of a traditionally masculine world, and the mutability and isolation of artificially constructed virtual worlds.

FAG (FEMINIST ART GALLERY)

ALLYSON MITCHELL & DEIRDRE LOGUE (US)

2014, CANADA, VIDEO, COLOR, SOUND, 5 MIN.

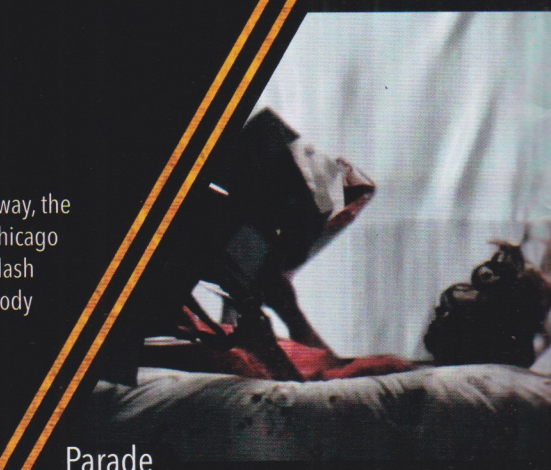
A musical scrapbook manifesto, the FAG video recounts the first three years of Toronto's Feminist Art Gallery's radical happenings, activism and art, dirty dishes, pussy cats and all.

SLIT ME A RIVER (US)

CHRISTINE NEGUS

2013, CANADA, VIDEO, COLOR, SOUND, 5 MIN.

As a hand crushes crab exoskeletons and sweeps them away, the narrator relays a perverted version of the history of the Chicago River's Bubbly Creek section, in which children would splash around in a bloody river of their friends' bodies. This bloody river is then recreated in a terrarium with the crushed crabs sprinkled on top.



Parade

PARADE (US)

OLIVER HUSAIN

2013, CANADA, VIDEO, COLOR, SOUND, 11 MIN.

Seductive CGI promotional videos for condominiums are projected onto loose fabric and then reshot. The illustrations create dreamy and uncluttered scenes of domestic life, aspirational and alluring images of afforded elegance.

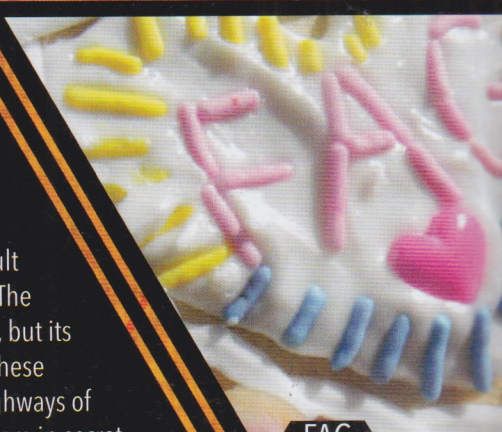
"...the video clips resemble an unpeopled video or computer game – Myst, for example – in which the viewer wanders/drives/skates through architectures and landscapes designed for people but devoid of life. These scenes are at once dystopian and deeply alluring." – Kathleen Smith

24 HITCHHIKERS (NY)

PAUL DETWILER

2013, USA, VIDEO, B&W, SOUND, 5 MIN.

A closeted scientist's personal photographs from the 1960s and 1970s become the inspiration for a fictional narrative of voyeurism and pleasure. The film samples his portraits of male hitchhikers between Venice Beach and Santa Barbara, along with vintage adult films, and modern footage with a stylized super-8 look. The script imagines the lost story of these photo encounters, but its distant sensuality only amplifies the fleeting nature of these relationships. A bittersweet tribute to the wandering highways of classic Americana, and the queer stories that traveled them in secret.



FAG

WEDNESDAY, NOV 12, 6:00PM

Casa Forte

CASA FORTE

RODRIGO ALMEIDA

2013, BRAZIL, VIDEO, COLOR, SOUND, 10 MIN.

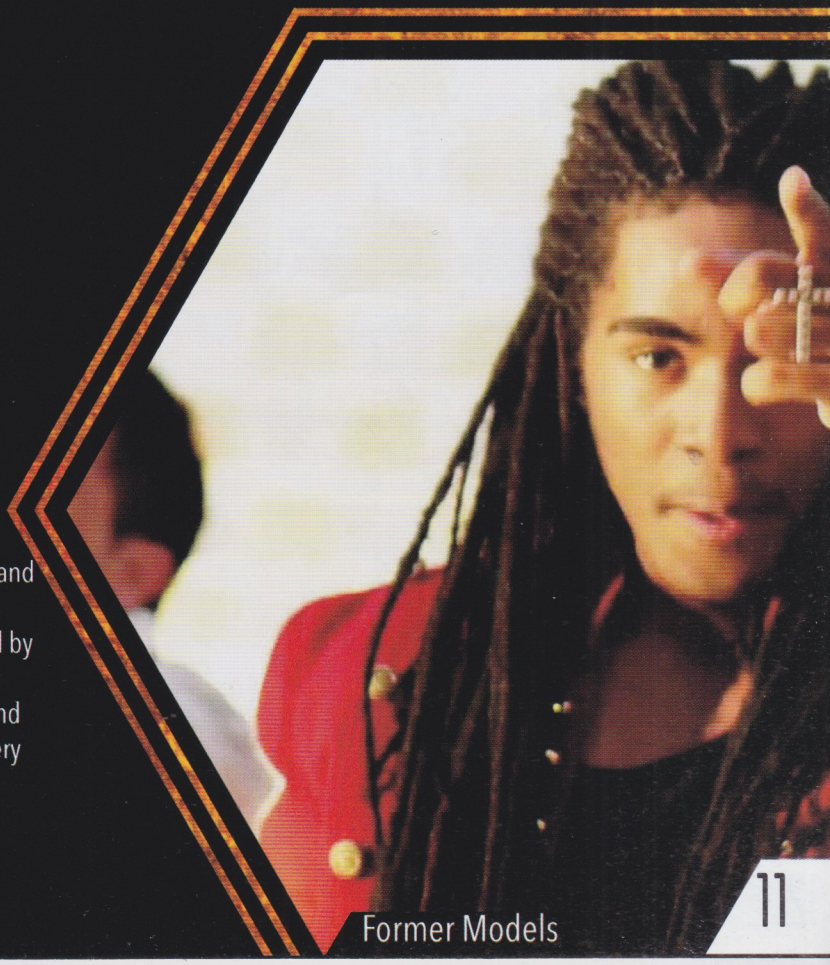
An interracial gay relationship rouses the ghosts of colonialism in the Casa Forte neighborhood of Recife, Brazil. While the narrator speaks of his relationship, images play of various local landmarks whose names bare overt references to plantations, slaves and slave traders. These modern iterations of the region's exploited history entice a colonial mentality out of the community, who see the biracial pair through the lenses of fetish and desire. These two competing stories are put in dialogue with each other, creating a complicated analysis of the haunting power of colonial institutions.

FORMER MODELS

BENJAMIN PEARSON

2013, USA, VIDEO, COLOR, SOUND, 20 MIN.

In this docu-narrative, the tragic story of Milli Vanilli's Robert Pilatus and his descent into a post-racial and post-gendered pure image is told through appropriated video footage. A fabricated narrative conceived by the artist collides with Pilatus' public biography in a technologically mediated flash of desire and information. A body desires its Other, and reality is transgressed by simulation. This video is dedicated to the very real life of Robert Pilatus, 1965-1998.

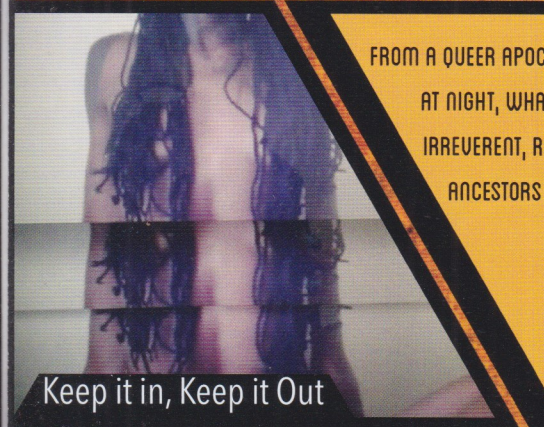


Former Models

Desert Lullabies

ANCIENT FUTURE:

Queer & Trans People of Color Experimental Films

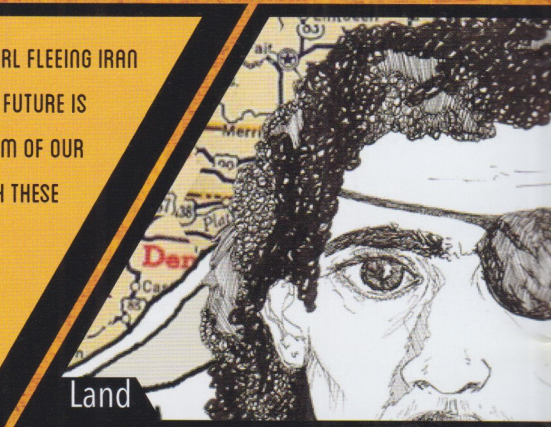


Keep it in, Keep it Out

FROM A QUEER APOCALYPTIC LAND, TO A 70 YEAR-OLD BODYBUILDER, TO A YOUNG GIRL FLEEING IRAN AT NIGHT, WHAT DOES OUR COLLECTIVE FUTURE/FREEDOM LOOK LIKE? ANCIENT FUTURE IS IRREVERENT, REJECTING EXOTIFICATION — AND PAYING HOMAGE TO THE WISDOM OF OUR ANCESTORS AND HOMELANDS. ANCIENT FUTURE — WE CLAIM IT QUEER WITH THESE COSMIC CREATIONS.

—KB BOYCE & CELESTE CHAN, GUEST CURATORS.

TOTAL RUNNING TIME: 53 MIN.



Land

DESERT LULLABIES

MONELY SOLTANI

2014, USA, VIDEO, COLOR, SOUND, 15 MIN.

One magical full moon night, Tara and her mother must flee Iran through the desert, in search of freedom, and with hope for a more liberated life, but first, they must let go, unite and let the knowledge of their ancestors guide them.

KEEP IT IN, KEEP IT OUT

WIZARD APPRENTICE

2014, USA, VIDEO, COLOR, SOUND, 2 MIN.

"There's so many realities….to navigate at any given moment." Keep It In, Keep It Out is the title track from Wizard Apprentice's newest album, due to be released in Fall/Winter of 2014.

LAND

LARES FELICIANO

2011, USA, VIDEO, COLOR, SOUND, 6 MIN.

This experimental animation introduces the audience to two queer characters struggling with the aftermath of apocalyptic disaster. What does 'the end of the world' really mean? How might we radically 'queer' our relationship to the earth in the face of human-caused destruction?

WORDS OF SONNY

MOON RAY RA & KB BOYCE

2014, USA, VIDEO, COLOR, SOUND, 3 MIN.

"People have the misconception that age makes you old," says Sonny, a 70 year-old African American bodybuilder. Set to an experimental soundtrack, this film is a meditation on aging and mortality.

FINDING HOME

CELESTE CHAN

2014, USA, VIDEO, COLOR, SOUND, 5 MIN.

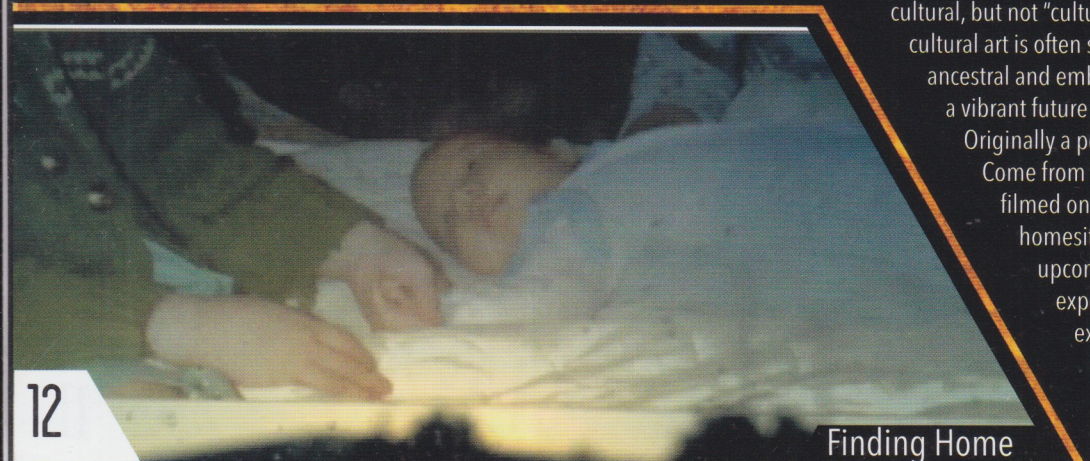
What histories do we inherit, and what do we need to create? This film is an unfinished question.

WE COME FROM EARTH, WE COME FROM SPACE

BLACK SALT COLLECTIVE

2014, USA, VIDEO, COLOR, SOUND, 7 MIN.

Sarah Sass Biscarra-Dilley, Anna Luisa Petrisko, Grace Rosario Perkins, and Adee Roberson. Black Salt embodies cultural and contemporary narratives. The work is cultural, but not "cultural" in the anthropological sense of the word, as cultural art is often seen through a Western lens. Black Salt calls on ancestral and embodied knowledge with the intention of creating a vibrant future in which complex identities can coexist. Originally a performance component, We Come from Earth, We Come from Space features footage from six hours of tape filmed on location throughout the Southwest and the homesites of one member. Black Salt Collective's upcoming web based project will use non-linear and experimental narratives to create a working archive exploring themes such as creation stories, language, memory, and ritual. Music by Mother Popcorn and Jeepneys.



Finding Home

WEDNESDAY, NOV 12, 7:30PM

MOLTEN TEA

LAURA KIM

2014, USA, VIDEO, COLOR, SOUND, 4 MIN., NY PREMIERE

A cosmic romance uncharted as the infinity of the universe:
"I set the controls for the heart of the universe,
You broke down near a shanty town..."

ABSENCE: NO FATS, NO FEMMES, NO ASIANS

CELESTE CHAN

2014, USA, VIDEO, COLOR, SOUND, 7 MIN., NY PREMIERE

Fiercely honest, Absence is a quest – for community, for visibility, for that queer fat API femme-utopia.

WE ARE MANGOS

JEEPNEYS & LOW LEAF

2014, USA, VIDEO, COLOR, SOUND, 4 MIN., NY PREMIERE

Jeepneys and Low Leaf, cosmic parrot sisters of the infininces, forever frolicking upon the nebular fields of the many dimensions we inhabit, intersect heartminds and find a universe of creatures. Together they dance joyfully between the folds of space and time. Low Leaf, an eternally expansive being, Earth's beloved fairy swung from a crescent moon, beacon of divine ancestoric light force! As she climbs the palm tree of divine destiny she meets Jeepneys on the other side. Jeepneys, the alien bird mestiza, whose laughter creates stars across a void. Eyeing each other through the pyramid of palms, they see that they have been together since before the beginning of time. WE DO NOT PLACE ANY HIERARCHY TO TIME NOR SPACE NOR FLESH. OUR GARDENS LIVE ON METEORS AND MOONS. WE GIVE BIRTH TO UNIVERSES AND THEY GIVE BIRTH TO US.

About Queer Rebels:

ARTISTS KB BOYCE AND CELESTE CHAN FOUNDED QUEER REBELS IN 2008. THEIR VISION: BREAK DOWN DOORS FOR QUEER/TRANS ARTISTS OF COLOR, CONNECT GENERATIONS, AND HONOR OUR HISTORIES WITH ART FOR THE FUTURE.

WWW.QUEERREBELS.COM AND WWW.FACEBOOK.COM/QRPRODUCTIONS

WEDNESDAY, NOV 12, 7:30PM

BURN Goes Walkabout

LET'S GO OUTSIDE! BURN, THE PLATFORM FOR MOVING IMAGES BY CABARET ARTISTS, IS ALL ABOUT EXPLORING WHAT PERFORMERS CAN DO WITH A CAMERA THAT THEY CAN'T DO WITH ONLY AN AUDIENCE. ONE OF THOSE THINGS IS TO USE THE CAMERA ITSELF AS A PORTABLE AUDIENCE, AND TAKE PERFORMANCE TO THE STREETS. WE'RE TALKING DRAG IN DAYLIGHT, REALNESS ON RECORD, GETTING IN PUBLIC SPACES AND THE PUBLIC'S FACES.

DRAWING ON THE WORK OF LONDON'S UNDERGROUND SCENE AND SEVERAL AMERICAN COUSINS TOO, THIS SELECTION OF SHORT WORK GETS FREAKY IN THE SUPERMARKET, WORKS UP A SWEAT ON PUBLIC TRANSPORT, BRINGS GLAMOUR TO TOILETS AND RAW MEAT TO THE HUBS OF CAPITAL.

DOES GENDER EXIST WITHOUT A PUBLIC? SHOULD CHILDREN SEE MORE GENDERFUCK DRAG? WHAT DOES IT TAKE TO OCCUPY TIMES SQUARE, TRAFALGAR SQUARE OR DISNEYLAND? AND IS THAT REALLY MARGARET THATCHER EATING AN ICE CREAM BY THE THAMES? THE ANSWERS TO THESE QUESTIONS AND MORE ARE WAITING . . . OUTSIDE. —BEN WALTERS, GUEST CURATOR.

TOTAL RUNNING TIME: 73 MIN.

BURN TRAILER

BEN WALTERS
2013, UK, VIDEO, COLOR, SOUND, 1 MIN.

Get the taste: a sampler of BURN's trademark mix of music, comedy, documentary and experimentation.

WALK

MATTHEW SNEAD
2007, UK, VIDEO, COLOR, SOUND, 3 MIN.

Public transport rethought (I): performer extraordinaire Taylor Mac takes the Tube in all his finery, puts his faith in commuters and delivers a lovely song.

FADED LADY

KONSTANTINOS MENELAOU
2013, UK, VIDEO, COLOR, SOUND, 3 MIN. WORLD PREMIERE

Public transport rethought (II): London's alt-drag superstar Jonny Woo hops the rails for an east London tour set to LF/LB's tuff-disco track.

ON THE ROAD

HANNES RICHTER
2012, GERMANY, VIDEO, COLOR, SOUND, 2 MIN.

Public transport rethought (III): kamikaze diva Meow Meow takes the signs in German train toilets very seriously – and everyone wins. Filmed on a phone.

GREEK SALAD

ALEXANDROS PISSOURIOS
2010, UK, VIDEO, COLOR, SOUND, 6 MIN. WORLD PREMIERE

In this video excerpted from her live show, international sensation A Man to Pet goes shopping for ingredients. As is her wont, she takes the long way round…

CUT TO

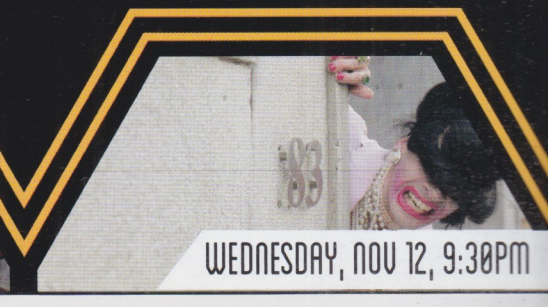
BEN WALTERS
2014, UK, VIDEO, COLOR, SOUND, 4 MIN. WORLD PREMIERE.

Ever fancied a change? Ukulele chanteuse Tricity Vogue has long hair but she feels like a boy. A private transformation plays out with a public frisson.

SISSY

JUDY JACOB
2009, UK, VIDEO, COLOR, SOUND, 11 MIN.

Beauty is all around, including in you. Still, it can be hard to leave the house, even when you know you aren't alone. A melancholic drag dance comedy.



WEDNESDAY, NOV 12, 9:30PM

DRAG QUEEN WEDDINGS FOR EQUALITY

JOE E. JEFFREYS

2011, USA, VIDEO, COLOR, SOUND, 3 MIN.

What gets more attention than a drag queen in Times Square? Three drag queens in Times Square. Filmed by Joe E Jeffreys for Drag Show Video Vérité, featuring Brianna Cracker, Frosty Flakes and Kittin Withawhip.

AFRICAN MAYONNAISE

PJ RAVAL

2011, USA, VIDEO, COLOR, SOUND, 5 MIN.

When you piss off Starbucks and the Scientologists, you must be doing something right. The phenomenal Christeene hits the mall, y'all.

FLESH BETA

LEWIS G. BURTON & VICTOR IVANOV

2014, UK, VIDEO, COLOR, SOUND, 3 MIN.

Make a gimp suit out of chicken skin. Go to London's business zone of Canary Wharf on a warm day. See what happens. Featuring Lewis G. Burton.

POST OFFICE BLUES

LORRAINE BOWEN

2009, UK, VIDEO, COLOR, SOUND, 4 MIN.

It's a cliché that the British love to queue. Lorraine Bowen's not convinced – but if you have to wait in line, why not make a music video about it?

MAGGIE, MAGGIE, MAGGIE'S DAY OUT,OUT, OUT

HARRY CLAYTON-WRIGHT

2009, UK, VIDEO, COLOR, SOUND, 4 MIN.

If the Iron Lady came back for a day, would she recognise London now? Would she walk by the river? Would she look good on a carousel? Featuring Myra DuBois.

A MAN IN THE CROWD

DICKIE BEAU

2010, UK, VIDEO, COLOR, SOUND, 3 MIN.

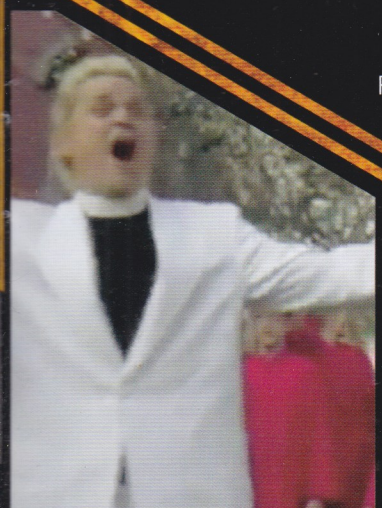
In 2009, there was a lottery to allow people to spend time on Trafalgar Square's vacant plinth. Dickie Beau won. He channels Marilyn, watches, and is watched.

REV BILLY'S CHRISTMAS AT DISNEYLAND

ROB VAN ALKEMADE

2007, USA, VIDEO, COLOR, SOUND, 6 MIN.

Featuring Reverend Billy and the Church of Stop Shopping in this excerpt from the feature film What Would Jesus Buy?, vessels of righteousness infiltrate the heart of darkness. Careful with that singing, now.



A VILLAGE STROLL WITH DAVID HOYLE

NATHAN EVANS

2008, UK, VIDEO, COLOR, SOUND, 15 MIN.

The inimitable David Hoyle tours south London's Vauxhall gay village. Fags, dykes, workmen, churchgoers, children, animals and cops come out to say hi.

WEDNESDAY, NOV 12, 9:30PM

BURROUGHS: THE MOVIE

HOWARD BROOKNER

1983, USA, 16MM-TO-DIGITAL, COLOR, SOUND, 86 MIN.

US THEATRICAL PREMIERE RUN OF NEW RESTORATION!

NOVEMBER 13-19 @7:00PM & 9:15PM

NOVEMBER 15 & 16TH @4:45PM

TIX: $10 ADULT, $8 STUDENT/ SENIOR

Still the seminal documentary on the life and work of legendary writer William S. Burroughs, Howard Brookner's Burroughs: The Movie disappeared without a trace not long after its successful 1983 theatrical release, and was feared lost for many years. After the immensely talented and much-beloved Brookner fell victim to AIDS in 1989, his nephew Aaron Brookner embarked on a long search for the film, finally discovering a print (as well as a great deal of additional footage), and initiating a restoration process that has brought the film triumphantly back to life.

Brookner began Burroughs as his NYU senior project, and it's the thesis film of most students' dreams. Made with the full participation of Burroughs himself, it also boasts on-camera interviews with key figures such as Allen Ginsberg, Brion Gysin, Herbert Huncke, Patti Smith, and Terry Southern, and counts among its crew Brookner's fellow students and future luminaries Jim Jarmusch (who recorded the sound) and Tom DiCillo (the director of photography).

But it's Burroughs's sincere and sustained engagement with the project that makes it a truly invaluable document. Brookner developed a special rapport with Burroughs and it shows: the great writer unhesitatingly accompanies Brookner to his childhood home in St. Louis, MO, discusses his accidental killing of his common-law wife Joan Vollmer in 1951, and appears in a memorably grotesque dramatization of a passage from Naked Lunch, alongside Warhol star Jackie Curtis (a scene that makes you wish Brookner and Burroughs had gone all out and collaborated on a Naked Lunch adaptation). Neither an academic, distanced study, nor a fawning, uncritical paean, Burroughs: The Movie is a portrait of a brilliant and unapologetically singular artist made by a filmmaker with an unusually close affinity with his subject.

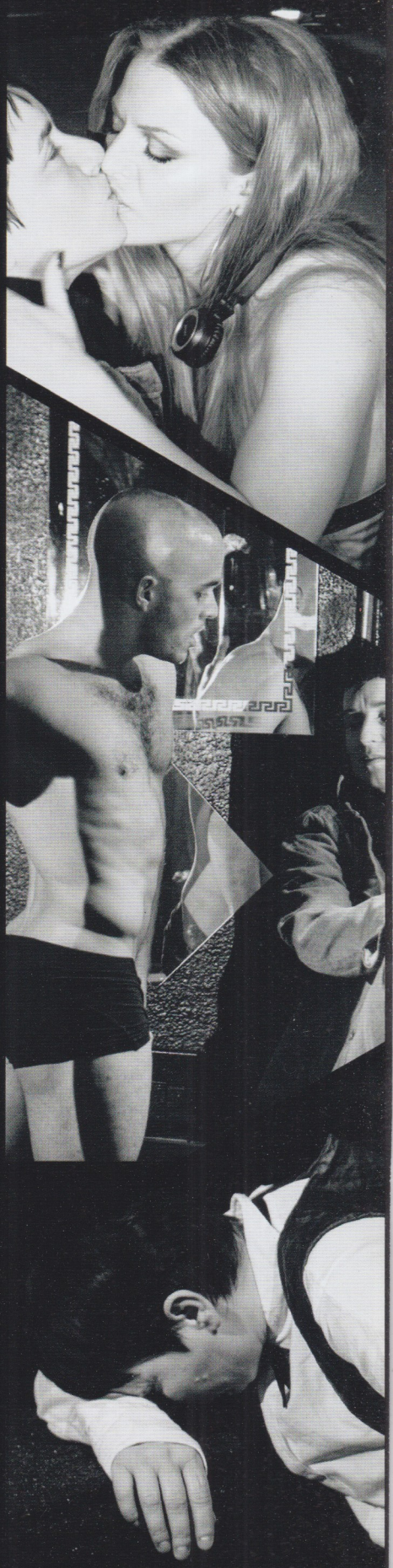
"Rarely is a documentary as well attuned to its subject as Burroughs, which captures as much about the life, work and sensibility of its subject as its 86 minute format allows. Part of the film's comprehensiveness is attributable to William S. Burroughs's cooperation…[b]ut the quality of discovery about Burroughs is very much the director's doing, and Mr. Brookner demonstrates an unusual degree of liveliness and curiosity in exploring his subject." –Janet Maslin, New York Times

SHOWING AT ANTHOLOGY FILM ARCHIVES 32 SECOND AVENUE (AT SECOND STREET)

PIERROT LUNAIRE

BRUCE LABRUCE

2014, CANADA/GERMANY, VIDEO, B&W, SOUND, 51 MIN. NY PREMIERE



Written and directed by Bruce LaBruce as an adaptation of Arnold Schoenberg's Pierrot Lunaire, the film adds a transgender interpretation to the work, starring Susanne Sachsse as a trans man Pierrot. The film originated as a theatrical production of Pierrot Lunaire, which LaBruce directed for Berlin's Hebbel am Ufer theatre in 2011.

The film won a Jury Prize at the 2014 Teddy Awards.

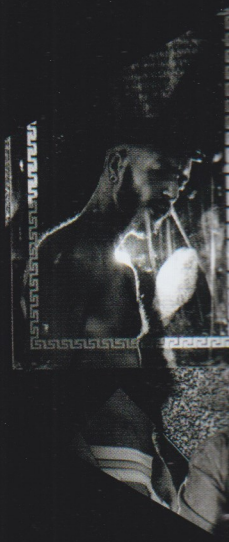
In 1912 the actress Albertine Zehme asked the composer Arnold Schönberg to set to music part of the Pierrot Lunaire-poems by the Belgian Albert Giraud. For five musicians and a female singer, Schönberg arranged 21 of the 50 poems to become one of his ground-breaking works for music theatre. In 2011 the conductor Premil Petrovic asked the filmmaker Bruce LaBruce to direct a stage version of Pierrot Lunaire with actress Susanne Sachsse singing and performing in the title role. The concept for the stage production is grounded in Schönberg's understanding of cabaret, which took him to a dreamworld, full of "decadent longing, guilt, rapture and fear", endowed with horror scenarios and an ironic-satiric humour. In 2013 LaBruce took Pierrot Lunaire to the streets of Berlin to film a dark story of longing, love, and transgression. This film features a soundtrack with Petrovic's interpretation of Schönberg's musical melodrama, sung by Sachsse. Based on a true story, LaBruce's Pierrot Lunaire lends an appropriately radical queercore vision to one of the most innovative contributions to atonal music.

"While I listened to the music of Arnold Schönberg I tried to associate a concept that would match well with the mood of his atonal music on the one hand, and on the other hand could be combined with the poems by Albert Giraud in a more contemporary context. From the jungle of thoughts of my unconscious rose a story that is supposed to have happened decades ago in Toronto, and that is both odd and universal [...]: A young girl that regularly dresses as a boy falls in love and seduces a young girl that has no clue that her lover has the same sex. When the girl introduces 'her boyfriend' to her father he becomes skeptical and unmasks the fraud [and] does not allow them to ever see the other again. Furious and delusional the 'boy' develops an adventurous plan to prove his true 'masculinity' to the father of his lover."–Bruce LaBruce

There were a fair number of walk-outs at the press screening of queer punk filmmaker Bruce LaBruce's new work. This made me wonder: did they not know that this was a LaBruce film? Had they not heard of him before? Did they really have no idea the film would undoubtedly be weird, loud and sexually explicit, with a fair amount of penises on display? I find that hard to believe, considering LaBruce is well known enough around these parts that Berlin have adopted him as one of their own. No matter - I knew exactly what I was going to see, and as always, LaBruce delivers.

PIERROT LUNAIRE [cont.]

A transgendered, contemporary re-imaging of Arnold Schönberg's early 20th century cabaret show Pierrot Lunaire (in which the Austrian composer set music to 21 of the poems by Albert Giraud from the collection of the same name), LaBruce keeps the cabaret whilst incorporating the supposedly true-life Toronto tale of a woman (Susanne Sachsse), who regularly dresses as male and goes by the name of Pierrot. When he meets Columbine (Maria Ivanenko) the two fall in love, but his anatomical truth isn't revealed until he's outed under the suspicions of Columbine's 'capitalist pig' father (Boris Lisowski). Pierrot is understandably devastated but determined to win back Columbine's love, even if it means stealing someone's penis.

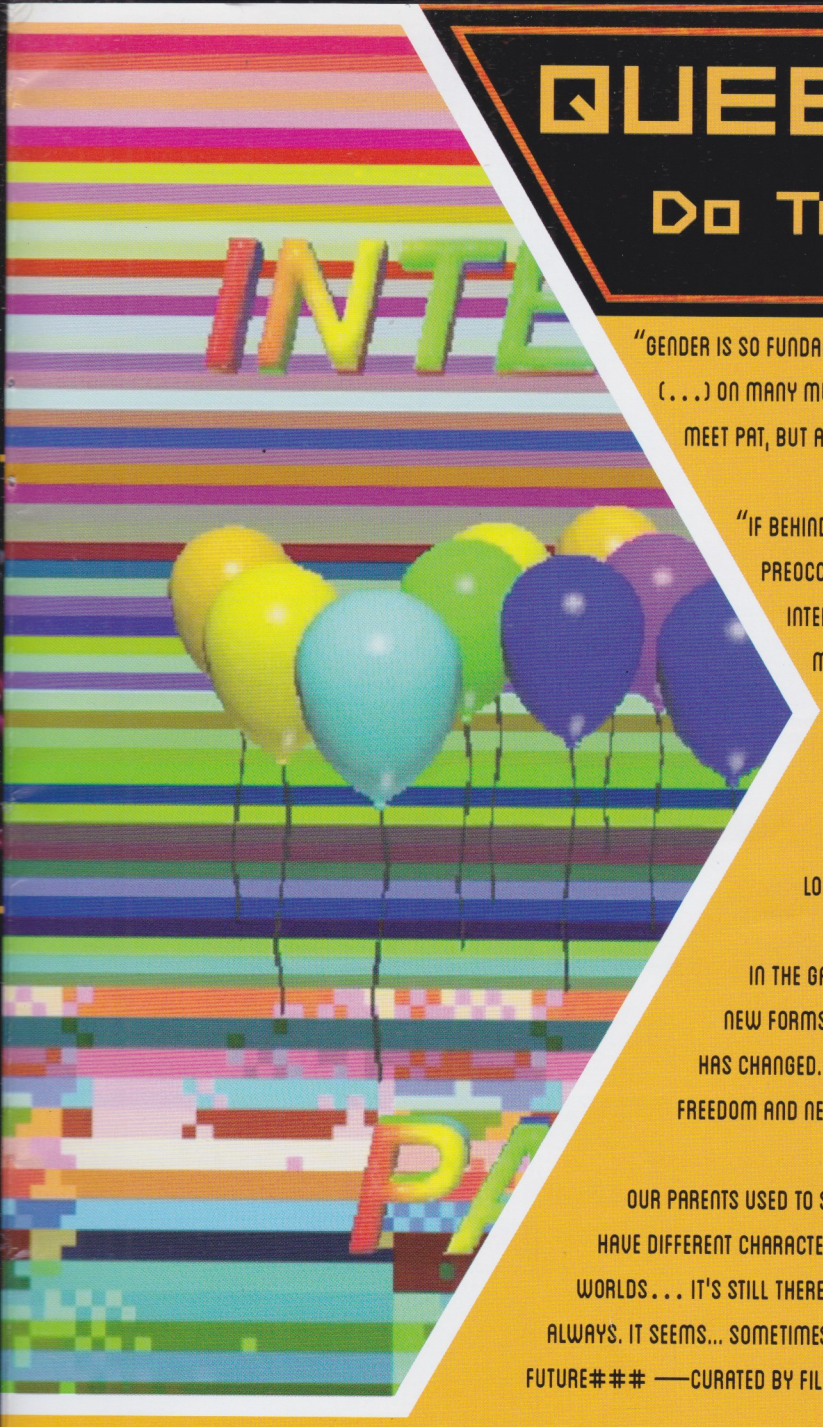


Pierrot is a playful yet tormented figure, living in a bizarre world. Constantly falling in love, but unable to have a lasting union, he's a character whose origins can be traced back to the late seventeenth-century traditions of Commedia dell'arte, a Venetian form of street theater comprised of stock characters (masters, servants, lovers) all wearing masks. LaBruce takes this as a form of direct inspiration, staging scenes out in the streets, but the mask being worn here is gender.

Atonal music draws attention to a much bleaker, very Germanic, interpretation of a character who is far more comedic in his Italian appearances. Trading broad exaggeration for focused dissonance, LaBruce moves effortlessly between the cabaret dell'arte show and the contemporary story, the comic use of intertitle cards for dialogue and constant use of cabaret songs, somewhat lightening the heavy woe of Pierrot's unrequited passion.

At just under an hour and told in black and white, Pierrot Lunaire is a full, rich work about the art of performance, LaBruce continuing to wage his war against rigid stereotypes of appearance and identity by de-stabalizing the image of 'man' and 'woman'. In the film's opening scene, Columbine performs a dance in the headlights of Pierrot's car. She dances unaware of his true gender, so the scene would seem to conform to the stereotypical standard of a straight female performing for the male gaze. This is upstaged later on, when Pierrot enters a male strip club; well-built men swinging on stripper poles as he looks enviously upon their anatomical attractions. Unsurprisingly for a LaBruce film, the male body is fetishized, but done so in the service of gender disambiguation, thrusting our close-minded concepts of male and female forms in our faces while suggesting that their associated body norms are in fact purely performative.

The film's avant-garde mode gives life to these theoretical contentions which would otherwise best be suited for a textbook. The film's more experiential methods are the means by which it readily moulds itself around ideas of anti-heteronormative representation. Similarly, the standard cinema screening room felt a little too conventional. Like its cabaret show setting, this is the kind of film you want to watch in a dark bar, cigarette in one hand, and a hard drink in the other.–Shelagh M. Rowan-Legg, Verite



QUEER WI-FI:
Do Trust Strangers

"GENDER IS SO FUNDAMENTAL TO HUMAN INTERACTIONS, THAT THE IDEA OF A PERSON WITHOUT GENDER IS ABSURD. (...) ON MANY MUDS, IT IS POSSIBLE TO CREATE GENDER NEUTRAL CHARACTERS. IT IS POSSIBLE NOT ONLY TO MEET PAT, BUT ALSO TO BE PAT." (AMY S. BRUCKMAN)

"IF BEHIND POPULAR FASCINATION WITH FREUDIAN THEORY THERE WAS A NERVOUS, OFTEN GUILTY PREOCCUPATION WITH THE SELF AS SEXUAL, BEHIND INCREASING INTEREST IN COMPUTATIONAL INTERPRETATIONS OF MIND IS AN EQUALLY NERVOUS PREOCCUPATION WITH THE SELF AS MACHINE." (SHERRY TURKLE)

SPENDING TIME IN FRONT OF SCREENS, EXPLORING AND NAVIGATING VIRTUAL WORLDS HAS OPEN A PATH TO SWAPPING GENRES, CREATING NEW AVATARS, FANTASIES AND ANXIETIES. WE EXPERIENCE NEW TYPES OF RELATIONSHIPS AND NEW FORMS OF DESIRE. LET'S LOOK AT THE CLOUD...

IN THE GAP BETWEEN OUR ONLINE AND OFFLINE EXPERIENCES, THE DIGITAL LANDSCAPE IS BRINGING NEW FORMS OF CONSUME, FRIENDSHIP, LOVE, MEMORY, LOSS, NOSTALGIA AND HISTORY. THE LANDSCAPE HAS CHANGED. VIRTUAL WORLDS HAVE MOVED TRADITIONAL CONSTRAINTS TO A SPACE WHERE FEELINGS OF FREEDOM AND NEVER-ENDING ARE SO STRONG THAT WE'RE TEMPTED TO FORGET THE "REAL WORLD".

OUR PARENTS USED TO SAY "DO NOT TRUST STRANGERS"... HOW CAN WE GET UNIFIED IN ONE ONLY IDENTITY IF WE HAVE DIFFERENT CHARACTERS IN DIFFERENT SOCIAL MEDIA? WHICH OF EACH IS TRUE? ROAMING AROUND VIRTUAL WORLDS... IT'S STILL THERE, WHILE WE'RE NOT THERE.
ALWAYS. IT SEEMS... SOMETIMES IT SEEMS THAT THERE IS NO PAST ON THE INTERNET, ONLY THE PRESENT, AND MAYBE SOME FUTURE### —CURATED BY FILIPE AFONSO.

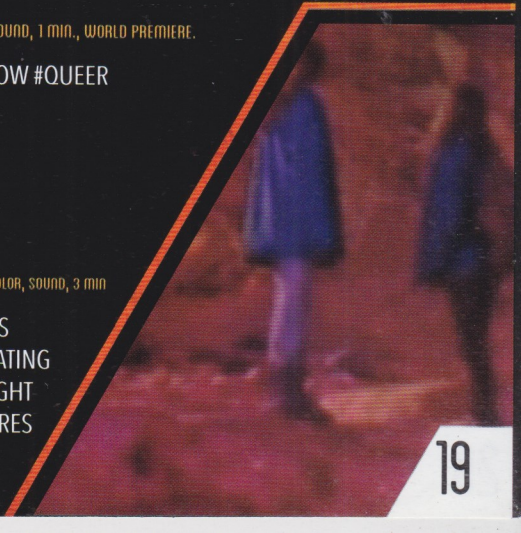
TOTAL RUNNING TIME: 101 MIN.

SNOW CANON
MATI DIOP
2011, FRANCE, 35MM (TRANSFERRED TO DIGITAL), COLOR, SOUND, 33 MIN.
#TEENAGERS #DESIRE #BABYSITTINGFANTASY #MOUNTAINS #FRENCHALPS #QUEER #INTERNET

RIO-ME PORQUE ÉS DA ALDEIA E VIESTE DE BURRO AO BAILE (I LAUGH BECAUSE YOU'RE FROM THE VILLAGE AND YOU RODE A DONKEY TO THE DANCE)
SANDRA ARAÚJO
2014, PORTUGAL, VIDEO, COLOR, SOUND, 3 MIN.
#PARTY #DISNEY #NINTENDO #WOMENKISSING #BRAGOLIN #PORTUGAL #CODFISH #POKEMON #STEALINGORCHESTRARAFAELDIONISIO #SONIC #MAC #QUEER #INTERNET

~~RUNNER'S~~HIGH~~
STEVE CUTLER
2013, USA, VIDEO, COLOR, SOUND, 1 MIN., WORLD PREMIERE.
#RUNNER #RAINBOW #QUEER #INTERNET

PIX
ANTÓNIO DA SILVA
2014, PORTUGAL/UK, VIDEO, COLOR, SOUND, 3 MIN
#GRINDR #FRIENDS #ENCOUNTERS #DATING #BICEPS #FLASHLIGHT #MUSCLES #PICTURES



THURSDAY, NOV 13, 9:00PM

I CAN'T FIND MYSELF EITHER

EVA MATTES & FRANCO MATTES

2018, ITALY, VIDEO, COLOR, SOUND, 18 MIN.

#PERFORMANCE #SECONDLIFE #AVATARS #HUMANCOMPUTERINTERACTION #ORGY #GENDER #SEX #QUEER #INTERNET

SPACE FIGHTER

STEVE CUTLER

2013, USA, VIDEO, COLOR, SOUND, 1 MIN. WORLD PREMIERE

#WARRIOR #HALFNUDE #DATASPACE #QUEER #INTERNET

ITEM FALLS

RYAN TRECARTIN

2013, USA, VIDEO, COLOR, SOUND, 25 MIN.

#INSTALLATION #55VENICEBIENNALE #LANGUAGE #IDENTITY #GENDER #POP #QUEER #INTERNET

NUFLESH

JENNIFER MEHIGAN

2014, USA, VIDEO, COLOR, SOUND, 1 MIN. WORLD PREMIERE.

#PLASTIC #LIQUID #ACRYLIC #PAINTING #LEATHER #LATEXCOSTUME #PINK #WAR # POLEDANCE #QUEENB #QUEER #INTERNET

P.A.U.L.

JENNIFER CHAN

2013, CANADA, VIDEO, COLOR, SOUND, 4 MIN. WORLD PREMIERE.

#COMINGOUT #FIRSTLOVE #ANIME #BIRTHDAY #HANGOVER #FIRSTDATE #INLOVE #DRAKE #QUEER #INTERNET

COMPUTER GA(Y)ZE

JENNIFER MEHIGAN

2013, CANADA, VIDEO, COLOR, SOUND, 4 MIN. WORLD PREMIERE.

#PLASTIC #LIQUID #ACRYLICP #PAINTING #LEATHER #LATEXCOSTUME #PINK #QUEER #INTERNET

FORGIVEN

18+

2011, USA, VÍDEO, COLOR, SOUND, 3 MIN. US PREMIERE.

#GIRLS #DANCE #FLY #DIGITALSTATUE #DIGITALTEMPLE #BIKINIS #QUEER #INTERNET

<3 <3<3

H26C

2014, USA, VIDEO, COLOR, SOUND, 3 MIN. WORLD PREMIERE.

#COMINGOUT #FIRSTLOVE #ANIME #BIRTHDAY #HANGOVER #FIRSTDATE #INLOVE #DRAKE #QUEER #INTERNET

NECTAR

18+ & AIDS-3D

2012, USA, VÍDEO, COLOR, SOUND, 3 MIN. US PREMIERE.

#GIRLS #DANCE #FLY #PINK #BIKINIS #QUEER #INTERNET

XPLODE MUSCLES

RAP/RAP/RAP

2012, PORTUGAL, VÍDEO, COLOR, SOUND, 1 MIN. WORLD PREMIERE.

#FOOTBALL #GAYFOOTBALPLAYER #QUEER #INTERNET

HALF FULL

SUKMEQILME

2012, USA, VÍDEO, COLOR, SOUND, 2 MIN. WORLD PREMIERE.

#DAVID #MICHELANGELO #LIQUID #QUEER #INTERNET

AFTERIMAGE SELVES

SABRINA RATTÉ

2014, CANADA, VÍDEO, COLOR, SOUND, 4 MIN. WORLD PREMIERE.

#ROGERTELLIERCRAIG #LEREVELATEUR #MUSIC #DIGITALPICTURE #VIDEOFEEDBACK #VIDEOSYNTH #ABSTRACT #REPHOTOGRAPHY #XRAY #NEGATIVE #AFTEREFFECTS #ARTIFICIALLANDSCAPE #FUTURE #QUEER #INTERNET

LOVE FIGHTER

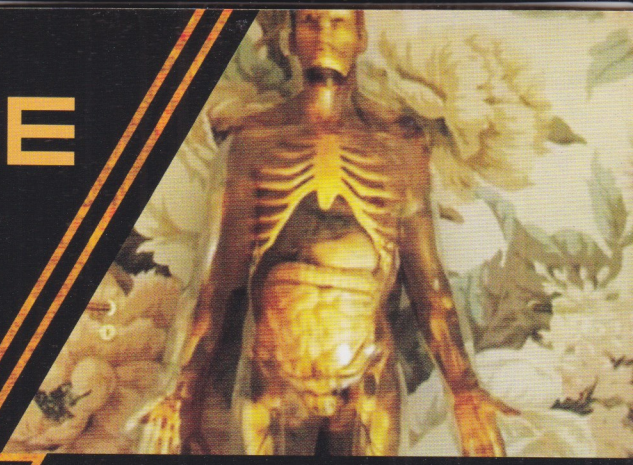
JENNIFER CHAN

2014, CANADA, VIDEO, COLOR, SOUND, 1 MIN. US PREMIERE.

#YOUTUBE #BODYBUILDING #MUSCLEWORSHIP #POWERRANGERS #SOLDIER #MASCULINITY #TSHIRTRIPPING #QUEER #INTERNET

FILIPE AFONSO studied Cinema in ESTC (Lisbon) and FAMU (Prague). Master in New Media Studies by FCSH-UNL (Lisbon). He has directed his first 4 films in 2012 and 2 other after and started to curate experimental film screenings between Lisbon and Paris. His work was shown in a multiplicity of venues including Festivals, galleries, museums, universities, ship containers, drive-ins and hotels. As a programmer, he worked with film festivals and galleries. Collaborations includes Collectif Jeune Cinéma, Queer Lisboa Film Festival, L'Etna, ZDB Gallery, and soon with Cinéma du Réel, Anthology Film Archives, Pleasure Dome, Mix Nyc, Sight Unseen, Videofag gallery, FACT Liverpool, etc.

ONE SIZE FITS ALL



"THERE IS NO RIGHT OR WRONG BODY OF A CONSCIOUS REVOLUTIONARY MIND." A COLLECTION OF FILMS TO DELIVER US TO NEW FRONTIERS. SIMPLE PROFILES OF BODIES: FROM A NAKED RUNNER IN CORRER TO PEDRO'S PSYCHEDELIC HAIRCUTS, TO THE EROTIC SORCERY OF MY KUNDALINI HURTS. THERE ARE ALSO STORIES TO LAY SIEGE TO THE NORMATIVE PATHOLOGIES OF BODY CLASSIFICATION, LIKE RESISTERECTOMY, WHERE TWO PATIENTS OPT FOR PHYSICAL SELF-DETERMINATION, AND SINS INVALID, A DEFIANT AND PROUD RECLAMATION OF SEXUALITY AWAY FROM ABLEIST NORMATIVITY. —CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 76 MIN.

PROFIL (PROFILE)

US

ALICE DE VISSCHER

2010, BELGIUM, VIDEO, COLOR, SILENT, 2 MIN.

A woman is looking at us. Her body is sideways. The shape of her body is progressively changing

PEDRO

US

DÁRIO PACHECO & JOSÉ GONÇALVES

2013, PORTUGAL, VIDEO, COLOR, SOUND, 12 MIN.

A slow and intimate encounter with men's bodies. A man sits alone and shaves. A shot of a plane suggests travel, and now two men shave the head of a third. Though they are undressed and touching, they make no connection; their physical contact is bizarrely controlled, somewhere between a formal procedure and vacant compliance. As the film ends it ruptures, transforming into a surreal and hypnotic visual explosion, all set to a minimalist electronic score.

TRACE

KEVIN SIMMONDS

2012, USA, VIDEO, B&W, SOUND, 1 MIN.

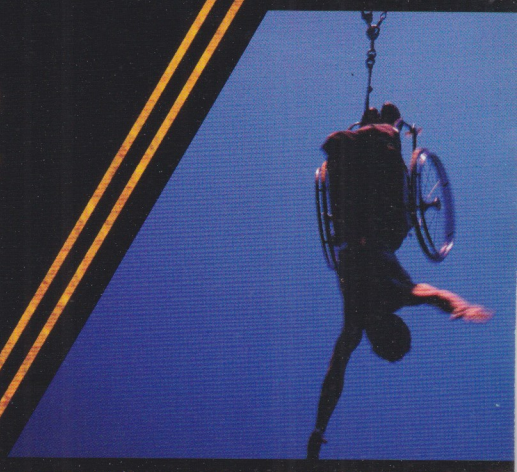
59 seconds exploring the male body as manipulated naturally and through film techniques.

SINS INVALID: AN UNSHAMED CLAIM TO BEAUTY

US

PATTY BERNE

2013, USA, VIDEO, COLOR, SOUND, 32 MIN.



Sins Invalid is a documentary about a performance project that incubates and celebrates artists with disabilities, centralizing artists of color, queer and gender-variant artists, as communities who have been historically marginalized. The performance work of Sins Invalid serves as an entryway into the absurdly taboo topic of sexuality and disability. Since 2006, their performances have explored themes of sexuality, embodiment, and the disabled body, impacting thousands through live performance. The path to the stage and the performance itself manifest a new paradigm–disability justice.

Including interviews with cast members and project director, the film features performances by Nomy Lamm, Cara Page, Maria Palacios, ET Russian, Antoine Hunter, Leah Lakshmi Piepzna-Samarasinha , seeley quest, Mat Fraser and Rodney Bell.

RESISTERECTOMY

CHASE JOYNT

2012, CANADA, VIDEO, COLOR, SOUND, 8 MIN.

Resisterectomy juxtaposes the narrative of trans sex reassignment surgeries with the narrative of cancer surgeries–mastectomy and hysterectomy–the same surgeries, organized in relation to very different modes of telling, showing and embodiment. A 4-part multi-media moving image, picture and text installation that challenges the boundaries of a gendered body through the examination and infiltration of, in and on various medical procedures and spaces.

MY KUNDALINI HURTS

DERICK ALLISON

2014, USA, VIDEO, COLOR, SOUND, 15 MIN.

Ritualistic drug use, black magick and autofellatio create a transcendent and euphoric performance of sexuality, either a symptom of isolation or a response to it. Disco balls and glitter semen infuse the pastoral atmosphere with a taste of urban subculture. Like a sacred instructional text, Kundalini is broken into three chapters corresponding to three stages of subversive sexual enlightenment: Go Numb, Into The Disgusting Swamp and Crucifucked. The film has a wide visual vocabulary, incorporating metaphor and humor into its language, and occasionally the images spiral out into hypnotic refractions of themselves. Scored with a home-made soundtrack.

POND

DEIRDRE LOGUE

2011, CANADA, VIDEO, COLOR, SOUND, 4 MIN.

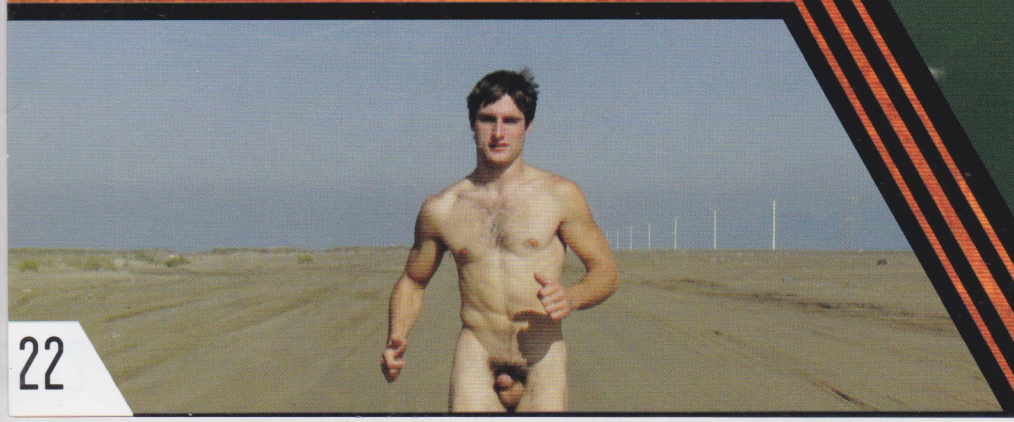
Using bread and the fish in an overpopulated swimming hole, the artist tests her nerve with the act of reciprocation and the fear of the monsters that reside below the surface. Situating the body in initially reassuring environments, this work illustrates how navigating even the most pastoral landscapes can result in turmoil between animated forms.

CÓRRER (RUNNING)

ELOI BIOSCA

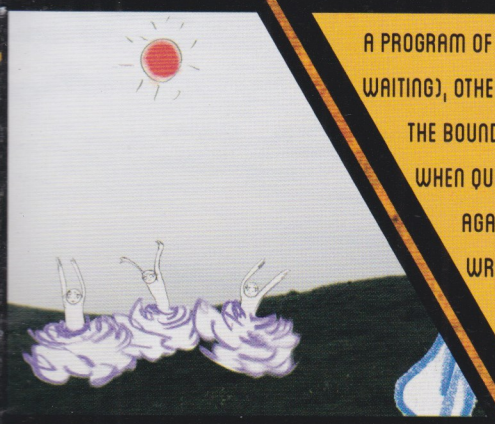
2013, SPAIN, VIDEO, COLOR, SOUND, 2 MIN.

Córrer follows a nude athlete as he runs along the beach. Tracing his body as we hear the meditative sound of his bare feet hitting the sand, the film serves as homage to classical ideals of the human body as achievement.



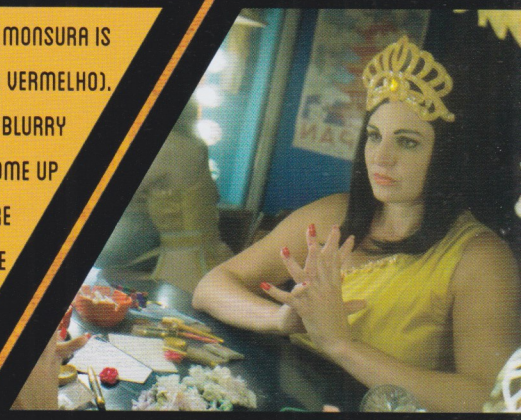
QUEERING UTOPIA

The New & Now Of Queer Performance



A PROGRAM OF PURE PERFORMANCES, SOME INVOKING THE STAGE DIRECTLY (SUMMER, MONSURA IS WAITING), OTHERS MORE OF A REFLECTION ON QUEERNESS IN THE ART FORM (ESTUDO EM VERMELHO). THE BOUNDARIES BETWEEN "REAL LIFE" AND THE IMAGINARY BECOME ESPECIALLY BLURRY WHEN QUEER STORIES ARE PERFORMED (BATHWATER), OR WHEN QUEER PEOPLE COME UP AGAINST THE LIMITS OF REPRESENTATION IN PRE-EXISTING STORIES THAT WERE WRITTEN WITHOUT A QUEER SENSIBILITY (ANCESTRIES). —CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 75 MIN.



SUMMER

SOYOON KIM

2014, SOUTH KOREA, VIDEO, COLOR, SOUND, 2 MIN.

Hand-drawn animation moves to Vivaldi's Summer. Sharp black lines denote shape, while color is created by thick, crayon-like textures. A red summer sun alights on the stage as the curtain pulls back on the performance. Dinosaurs, the ancient inhabitants of the world, rise out of a lake at sunset, a primordial tribute. Watermelon, that siren of summer, plays prima ballerina, spinning and halving across planar doodles.

DOUBLE BIND

GILIVANKA KEDZIOR & BARBARA FRIEDMAN

2010, FRANCE, VIDEO, COLOR, SOUND, 4 MIN.

Artists Gilivanka Kedzior & Barbara Friedman repeatedly wind a red cord around their faces. A somber score plays, interrupted by sudden flares of engines and mysterious female voices speaking evocatively on understanding and isolation. "She has two lives," one utters; "Only I can understand my own condition," responds another. They wind the cord until it has built up an entirely new structure that binds them in place.

I THINK YOU DESERVE BOTH; I THINK YOU DESERVE EVERYTHING

MALIC AMALYA

2014, USA, VIDEO, COLOR, SOUND, 2 MIN.

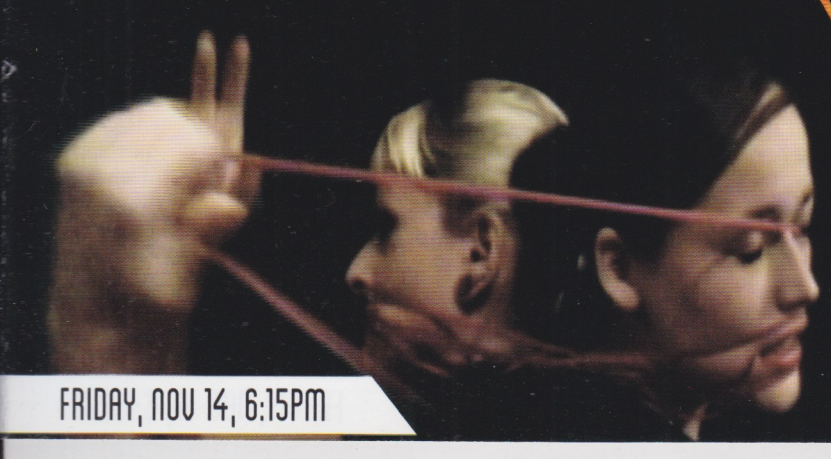
Different kinds of gender performance: a performer's image is projected on stage during a rock concert. A genderqueer patron leaves the concert, making the journey home to peel false eyelashes off of painted lids. A toddler tapdances. Featuring music by Agatha.

MONSURA IS WAITING

KEVIN NEWBURY & MATTHEW PRINCIPE

2014, USA, VIDEO, COLOR, SOUND, 15 MIN.

Betty and Dot, the "tiny beauties of Infant Island," have spent the past fifteen years performing a vaudeville act inspired by classic 1960s Japanese horror films. Now middle-aged and washed up, the two are being replaced by club owner Stu with the "the two-ton beauties of Paradise Island," a pair of drag queens. To make matters worse, Dot relays a secret that could push the already unraveling Betty past the breaking point. Will the Godzilla-like Monsura come and save Betty, or will all her hopes go flying out of the window?



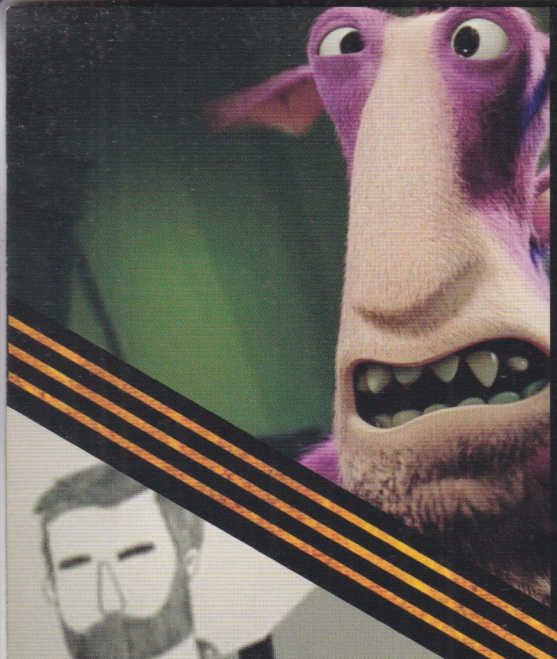
REHEARSAL

KIM KIELHOFNER

2012, CANADA, VIDEO, COLOR, SOUND, 2 MIN.

Movies get mystical in this series of artificial journeys. Audio from Meryl Streep interviews meets an array of old photographs. She recounts instances of closeness with her characters and the blurring of artifice and reality on film sets. Text on the screen, something like stage directions, cuts Meryl off. It's written across more photographs, as well as footage, some borrowed and some new. A non-diagetic soundtrack suggests actions unseen; gasps, broken glass, and samplings from a classic thriller score.

FRIDAY, NOV 14, 6:15PM



SI J'ETAIS UN HOMME (IF I WERE A MAN)

MARGOT REUMONT

2012, BELGIUM, VIDEO, COLOR, SOUND, FRENCH W/ENGLISH SUBTITLES, 5 MIN.

A handful of women answer the question "what if you were a man?" Playful, tongue-in-cheek animations illustrate their fantasies of independence and stature, 2-day old stubble and broken noses. The male alter egos live out some of their wildest fantasies, working as lumberjacks and boxers, and resolving to a life "without the oppression of fear…content with very little."

ESTUDO EM VERMELHO (A STUDY IN RED)

CHICO LACERDA

2013, BRAZIL, VIDEO, COLOR, SOUND, PORTUGUESE W/ENGLISH SUBTITLES, 16 MIN.

A post-modern curation of iconicities, and how they are manufactured. A visually familiar pool of blood blossoms from the head of a man on the floor. A somber, non-descript #science guy you've seen before automatically commands authority. As the cliché goes, these images speak volumes before they've even said a word, referentially invoking the dogma of modern image making. Later on, the camera pulls away to reveal a labyrinthian team of meaning-makers. Hyper-referentiality and surface-level recognizability belie this work's more opaque intentions.

BATHWATER: A SUR RODNEY (SUR) STORY

ANDIL GOSINE

2014, CANADA, VIDEO, COLOR, SOUND, 4 MIN.

Part of a series of self-contained "autobiographical shorts" in which the filmmaker pursues critical self-reflection through the artistic practice of an admired artist. Sensual visuals of a horse and a bath accompany Sur Rodney Sur's tales of lovers in 1970s Montreal.

BENDIK & THE MONSTER

FRANK MOSVOLD

2014, NORWAY, VIDEO, COLOR, SOUND, NORWEGIAN W/ENGLISH SUBTITLES, 10 MIN.

A digital animation about Bendik, who befriends the monster underneath his bed. Bendik's mom has a scumbag for a boyfriend who can't see the beauty in Bendik's gentle nature. Meanwhile, Bendik's monster doesn't accept that he must be monstrous, dreaming instead of a life as an artist. Together the pair embrace the power of their subversive identities, exploiting their disadvantages to find fulfillment, regardless of the disapproval that is endemic to a unique life.

ANCESTRIES

STEPHEN CHEN

2014, CANADA, VIDEO, COLOR, SOUND, 7 MIN.

An Asian man worships and then seduces a faceless Caucasian man while singing an aria from Samson et Dalila by Saint-Saëns. Their bodies tell discordant stories of identity and desire; each is imbued with a unique symbolic valuation regarding occupation and dominance. The vocalist's brilliant rendition of the aria further compounds his performance: it is both empirically successful, and a radical reframing of intention. The film operates in the liminal space where bodies are colonized or empowered, as their naked figures relay postcolonial messages of power between themselves. This power dynamic occupies the artists, the music, and the screen space itself, taking our meaning-making facilities hostage and penetrating each performer's own curatorial agency.

MINDTEASE

IRIS MOORE

2013, CANADA, VIDEO, COLOR, SOUND, 4 MIN.

The accidental reveal of a burlesque dancer's "true" identity leads to a moment of self-questioning for the audience, and for one voyeur in particular, some deeper self-exploration.

I ALWAYS SAID YES:

The Many Lives Of Wakefield Poole

JIM TUSHINSKI

2014, USA, VIDEO, COLOR, SOUND, 93 MIN.

I ALWAYS SAID YES IS A PORTRAIT OF PIONEERING FILMMAKER WAKEFIELD POOLE, WHOSE CAREERS AS DANCER, CHOREOGRAPHER, AND DIRECTOR SPANNED THE GOLDEN YEARS OF BROADWAY, TELEVISION, PORNO CHIC, AND GAY LIBERATION.

"Jim Tushinski's crowdfunded documentary I Always Said Yes, based on Wakefield Poole's autobiography Dirty Poole (2000), lines up a roster of interviewees ranging from porn scholar Linda Williams to fashion illustrator Robert Richards, Poole's longtime producer Marvin Schulman and fellow porn director Joe Gage, alongside an overload of rare archival footage and clips. Going beyond the sensationalism of the 'porn' tag, the film explores Poole's interaction with the dance and visual arts worlds, the influence of musicals and experimental cinema on his own work, and later the San Francisco curio store/hair salon/gallery 'Hot Flash of America' he co-owned while continuing his involvement in the gay activist movement, specifically that surrounding the doomed San Francisco city supervisor Harvey Milk."–Kier La Janisse, Spectacular Optical

"Poole not only invented the modern gay porn film, he was an accomplished ballet and Broadway dancer, choreographer, owner of a landmark San Francisco boutique, art collector and all-around fascinating guy. Now, director Jim Tushinski's I Always Said Yes: The Many Lives of Wakefield Poole brings another important work about Poole, his contribution to porn and his remarkable life to what I hope will be an even wider audience.

In 1971, when Wakefield Poole released Boys in the Sand in a Midtown Manhattan movie theater that had been showing Chinese-language films, he effected a one-man revolution in porn. Made on a shoestring with a home camera, a few friends and a hot discovery named Casey Donovan, the film was shot in the [Fire Island] Pines over a few summer days.

What was so revolutionary was that, rather than street hustlers having perfunctory sex in a basement or other makeshift "studio," this was hot gay men in a fabulous setting, filmed with the care and craft of a real, live director. The film became a huge hit, even attracting straight couples like the one whose interview in I Always Said Yes had me rolling on the floor.

The documentary has many such talking heads, every one of whom add to the narrative and aren't only there to re-emphasize points made in Tushinski's excellent archival footage or because they are well known personalities. Considering what niche documentaries like this are expected to gross in the marketplace, I have only the greatest admiration for Tushinski's dogged pursuit of the relevant people in Poole's life and the huge task of finding obscure footage like Emerald City, a very early gay cable talkshow that ran in New York City in the late '70s.

FRIDAY, NOV 14, 7:30PM

I ALWAYS SAID YES [cont]

In the course of 95 minutes, Poole's many lives unfold, beginning with his being discovered at a young age in a radio talent competition and leaving his family in Jacksonville, Fla., for New York, where he became part of the famed Ballets Russe troupe. Poole moved on to become a Broadway gypsy and a fairly well-known choreographer on Broadway, where he worked with Michael Bennet, Stephen Sondheim and Richard Rodgers.

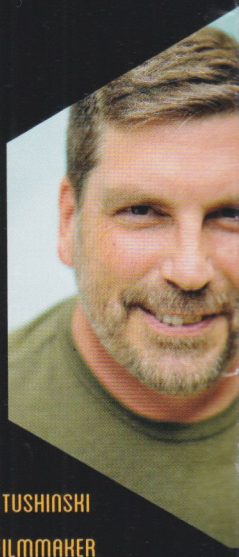
It was the experimental films of Andy Warhol that led Poole to start fooling around with a camera. Angered by the low quality of gay porn, he decided he could do better–and he did. Unfortunately, he blew the proceeds from Boys in the Sand on an ill thought-out soft-core retelling of Bible legends.

A move to San Francisco, where he continued his close friendship with Harvey Milk, ultimately ended in a major coke addiction. He slowly sold off the artwork he had amassed in New York and was finally reduced to a contract director churning out mass-produced porn from a major studio.

But Poole is nothing if not a survivor. I Always Said Yes is not only a tribute to a life fully lived, but a testament to a truly talented individual who remained true to his artistic side.

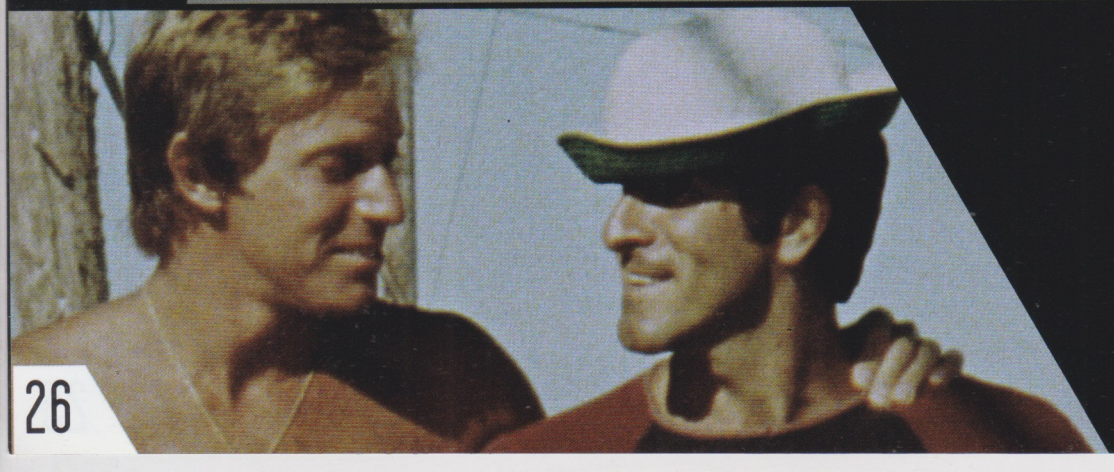
It's nice to see Poole getting the late-in-life recognition he deserves. Tushinski has given us all an invaluable film that will stand the test of time as a piece of gay history–just like Poole's early porn films." - Steve Weinstein, Edge

Followed by a talk with Jeffrey Escoffier, author of Bigger Than Life: The History of Gay Porn Cinema from Beefcake to Hardcore.



JIM TUSHINSKI
FILMMAKER

ESCOFFIER IS THE AUTHOR OF BIGGER THAN LIFE: THE HISTORY OF GAY PORN CINEMA FROM BEEFCAKE TO HARDCORE (RUNNING PRESS/PERSEUS BOOK GROUP, 2009) AND AMERICAN HOMO: COMMUNITY AND PERVERSITY (UNIVERSITY OF CALIFORNIA PRESS, 1998) AND HE EDITED SEXUAL REVOLUTION (THUNDER'S MOUTH, 2003), A COMPILATION OF THE MOST IMPORTANT WRITING ON SEX PUBLISHED IN THE 1960S AND 70S. HE HAS TAUGHT LGBT STUDIES AND SEXUALITY AT THE UNIVERSITY OF CALIFORNIA IN BERKELEY, AT RUTGERS UNIVERSITY, THE NEW SCHOOL UNIVERSITY AND BARNARD COLLEGE. FROM 2007-2009 HE WAS A VISITING SCHOLAR AT THE CENTER FOR THE STUDY OF GENDER AND SEXUALITY OF NEW YORK UNIVERSITY, AND SERVED ON THE BOARD OF THE CENTER FOR LESBIAN AND GAY STUDIES, AT THE CITY UNIVERSITY OF NEW YORK FROM 2009-2014.



UNIONDOCS 322 UNION AVE
WILLIAMSBURG BROOKLYN
SUBWAY: L G TO LORIMER

FRIDAY, NOV 14, 7:30PM

HÉLIO OITICICA

CESAR OITICICA FILHO

2012, BRAZIL, VIDEO, COLOR, SOUND, 94 MIN. US PREMIERE

Cesar Oiticica Filho's first film is a visually striking found-footage documentary about the filmmaker's uncle, Hélio Oiticica (1937-1980), one of the most important Brazilian artists of the 20th Century. Foregoing voiceover narration and expert analyses, the film allows Oiticica himself to narrate his life and expound upon his art in his own words, and in extremely rare archival audio and visual material. The artist's commentary guides us through his artistic development and expansive political and aesthetic interests, from his modernist paintings and sculptures in the 1960s to his expanded cinema installations and slideshow environments of the 1970s, and from the favelas and the lively street life of Rio, New York and London to samba schools and the tropicália cultural movement, jumpstarted by Oiticica but associated with musicians Caetano Veloso and Gilberto Gil. The film's rhythmic montage of images doesn't simply illustrate the artist's commentary, but both contextualises and radically expands upon it. The result is a bold and complex portrait of an artist for whom life (including homosexuality and drug use) and work determined and transformed each other.–Marc Siegel, Berlinale Catalog, Forum

"Hélio Oiticica was one of the artists that most united reflection with artistic creation. His ideas and propositions, expressed not only in texts but also in statements and interviews, revolutionized art and culture, transforming him into one of the most important artists of the second half of the twentieth century. The documentary by Cesar Oiticica Filho, by using the voice of the artist as a narrative thread, permits a unique immersion into the thought and intimacy of Hélio Oiticica.

The extensive image research makes the spectator accompany the evolution of the artist, the initial connection with the Grupo Frente, then the surge of Neoconcretism, the creation of the Bolides, Penetraveis, Nucleos, and Parangoles, next the involvement with Tropicalia, expanding into the New York period, until the return to Brazil.

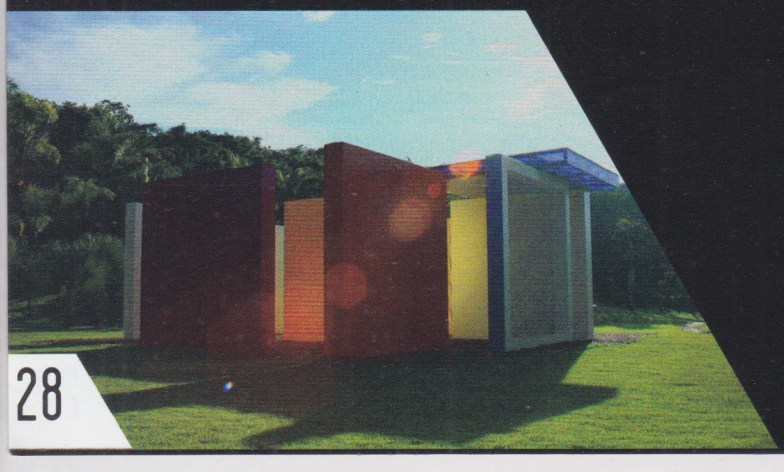
It is a document, not solely about one of the greatest artists that Brazil has yet produced but also about one of the periods of greatest effervescence of our culture, which means that this film is crucial to an understanding of not only our culture but what we are today." –Sérgio Cohn, Azougue Editorial

CESAR OITICICA FILHO WAS BORN ON 23 FEBRUARY 1968 IN RIO DE JANEIRO. HE FIRST TRAINED AS A JOURNALIST AND STUDIED AT THE NEW YORK FILM ACADEMY. SINCE THEN, HE HAS WORKED AS A PAINTER, PHOTOGRAPHER, EXHIBITION CURATOR, AND FILMMAKER. HÉLIO OITICICA IS HIS FIRST FULL-LENGTH DOCUMENTARY.

MY UNCLE'S INNER VOICE

" WHILE RESEARCHING THE FILMS OF HÉLIO OITICICA, I DISCOVERED AROUND FIFTEEN ROLLS OF SUPER 8 FILM. I WAS IMPRESSED THAT THEY WERE STILL UNKNOWN, AS HE WAS ONE OF THE GREATEST ARTISTS OF THE SECOND HALF OF THE TWENTIETH CENTURY. AT THAT MOMENT I HAD THE SENSATION THAT, TOGETHER WITH THE CASSETTE TAPES WITH WHICH I WAS ALREADY FAMILIAR, ONE WOULD BE ABLE TO SEE THROUGH THE EYES OF THE ARTIST AND HEAR HIS INNER THOUGHTS. THIS WAS STILL VERY LITTLE, COMPARED TO WHAT WAS TO BE DISCOVERED, EXPERIMENTED WITH, INVENTED, DISCUSSED AND LIVED. THE RESEARCH RESULTED IN HISTORIC MOMENTS, NOT ONLY RELATING DIRECTLY TO THE FILM, BUT ALSO TO THE DISCOVERY OF EACH OF THE TREASURES PRESENTED BY THE FILM HÉLIO OITICICA. THE GREATEST CHALLENGE IN MAKING A FILM ABOUT AN ARTIST WHO PIONEERED THE INTRODUCTION OF THE SENSORIAL AND INTERACTIVE IN WORKS OF ART IS TO TRANSMIT THESE SENSATIONS TO THE VIEWER. THE SOUND THAT ENVELOPS THE ENTIRE FILM IS ALWAYS ACCOMPANIED BY A SENSORIAL LAYER; IN TRUTH ONE MORE LAYER IN ITS DIMENSIONS. PERCEIVING AND EXPERIMENTING WITH THE CONCEPT OF EACH ONE OF THESE LAYERS OF THE ARTIST'S WORK WAS AN ENLIGHTENING PATH TO TAKE; FACING THE CHALLENGES FROM THOSE POINTS OF DEVELOPING CINEMATIC SOLUTIONS WAS ONE OF THE MOST WONDERFUL REWARDS OF THE WORK. ASSUMING THE PHILOSOPHY OF HÉLIO OITICICA ENABLED AN UNDERSTANDING OF HOW TO REALISE IMAGES THAT CAN BE CONFUSED WITH HIS, THUS TRANSPOSING THE TONE OF DISCUSSION OVER REALITY. THE USE OF 35MM SLIDES AS PHOTOGRAMS AND RUNNING THEM AT 24 FPS TO CREATE 'QUASI CINEMA', GOES BEYOND CINEMA WHILE REMAINING FAITHFUL TO THE USE OF THE STILL CAMERA. FELLINI SAID, 'IT IS AS IF WE ARE ALWAYS MAKING THE SAME FILM.' IN THIS CASE IT IS NEVER FINISHED, BEING ALWAYS AN ENCOUNTER BETWEEN CINEMA AND LIFE. THE FILM DOESN'T EMPLOY THE WORDS 'THE END'; AFTER A SCREENING, IT CONTINUES TO BE SOMETHING BEYOND CINEMA, ENCOURAGING THE PUBLIC TO IMMERSE THEMSELVES IN AND EXPERIMENT WITH THE IDEAS OF HÉLIO OITICICA AND TO LIVE THE 'DELIRIUM AMBULATORIUM'. "— CESAR OITICICA FILHO, RIO DE JANEIRO, JANUARY 2013

CESAR OITICICA FILHO WAS BORN ON 23 FEBRUARY 1968 IN RIO DE JANEIRO. HE FIRST TRAINED AS A JOURNALIST AND STUDIED AT THE NEW YORK FILM ACADEMY. SINCE THEN, HE HAS WORKED AS A PAINTER, PHOTOGRAPHER, EXHIBITION CURATOR, AND FILMMAKER. HÉLIO OITICICA IS HIS FIRST FULL-LENGTH DOCUMENTARY.



THE INTIMATE EROTIC:
An Evening Of Exposed Cinema

USING "INTIMACY" AS A PORNOGRAPHIC ELEMENT REVEALS NEW PERSPECTIVES OF KINKY QUEER SEX, AND EXPOSES THE VULNERABILITY IN PORNOGRAPHY. IN BED PARTY, CAMERA CREWS BREAK THE FORTH WALL IN A RARE LOOK INTO THE BEDROOM OF PORN COUPLES. IN HEAVENLY SPIRE, INTERVIEWS DICTATE THE PERFORMERS' DESIRES AND CREATE A HUMANISTIC PRELUDE TO DIRTY QUEER MALE ROLE PLAY. 3 BY THREE PRESENTS PROCESS AS PRODUCT, AS A NEW YORK BASED FILM COLLECTIVE FORMS WHILE FILMING A DP INITIATION. FROM AUSTRALIA, A WOMAN'S WORDS ARE SET AGAINST VISUAL STORYTELLING TO PRESENT AN HONEST AND RAW FANTASY IN TAKEN. AND LONG-DISTANCE LOVE FACILITATES CLOSENESS IN TIME AND LO-TECH FILMMAKING WITH BABY, YOU'RE FROZEN. HOW DOES PORN, AS A FILM GENRE, CONVEY PHYSICAL AND EMOTIONAL INTIMACIES? —
SHINE LOUISE HOUSTON, GUEST CURATOR.
TOTAL RUNNING TIME: 54 MIN

FOXHOUSE FILMS (NYC LIAISON)

BED PARTY: EDEN ALEXANDER & SEBASTIAN KEYS

SHINE LOUISE HOUSTON

2013, USA, VIDEO, COLOR, SOUND, 6 MIN.

BED PARTY flips the porno script with a porno vérité documentary style look behind the private doors of porn performers. Well-known within the kink community, Eden Alexander and Sebastian Keys found love and beautifully sordid sex in their queer and pansexual relationship. The camera crew breaks the fourth wall with direct on-camera performer interactions in an all-access and unfiltered glimpse into the personal sex life of this couple. It's in the comfort of their own home where they expose a deep intimacy and appreciation for each other. Winner of the 2014 Feminist Porn Award's "Best Boygasm."

HEAVENLY SPIRE: JACK HAMMER & JESSIE SPARKLES

SHINE LOUISE HOUSTON

2012, USA, VIDEO, COLOR, SOUND, 11 MIN.

Rough, anonymous sex–with little negotiation–occupy Jessie's fantasies of late and the strong and muscular Jack Hammer is all the more willing to oblige. Part interview, part explicit cinematic fantasy, Shine Louise Houston's Heavenly Spire is an appreciation project of masculine beauty and how it manifests.

3 BY THREE

FOXHOUSE FILMS

2014, USA, VIDEO, COLOR, SOUND, 13 MIN. US PREMIERE

Foxhouse waited impatiently for the last full moon of winter to complete their tion ritual. The convergence of performers and voyeurs got the New York film collective excited, and by the time they shot 3 by Three, they had pretty much decided to formally create a "film house." Both the process and the product, 3 by Three brought Foxhouse Films to life in a memorable way.

TAKEN

GALA VANTING

2012, AUSTRALIA, VIDEO, COLOR, SOUND, 5 MIN.

Taken was the first of three films produced by Sensate Films in response to the prompt for a short film competition on 'female fantasy'. They asked its star Vira compose a short piece of writing about an erotic theme. This fairly open point of departure led to the creation of three very unique sets of imagery and text and three unique processes of filmmaking. The first of the trilogy, Taken explores an abduction fantasy in a raw, honest, and incredibly empowered way. Winner of the 2012 Petra Joy Awards.

BABY YOU'RE FROZEN

SADIE LUNE

2013, USA/GERMANY, VIDEO, COLOR, SOUND, 19 MIN. NY PREMIERE.

Sexuality is increasingly lived through virtual formats. Baby You're Frozen is a intensely personal and explicit look at the relationship between virtuality and intimacy; how virtual means facilitate connections of the heart and sex across great distances and time zones, but hinders feelings of closeness through digital obstacles. A raw and real portrayal of coping strategies for long-distance love in the 21st century where Skype sex is the best we get, but making love to a screen never satisfies the need for in-person physical intimacy with all of our senses. Selected film, British Film Institute.

AGE OF CONSENT

CHARLES LUM & TODD VEROW

2014, UK, VIDEO, COLOR, SOUND, 88 MIN.

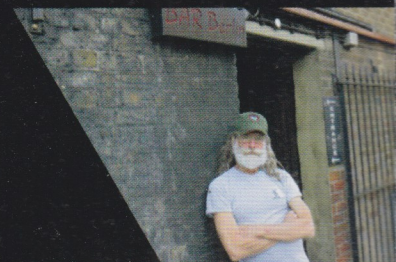
We would all like to believe that the saying "Sex Sells" is not true, but we all know that it is. Not that we're complaining of course, because otherwise we wouldn't have Charles Lum and Todd Verow's Age of Consent to tell you about. It follows the story of The Hoist, one of London's prominent dress code men's-only bars, and through telling the story of the bar, we unravel Britain's LGBT history, the history of AIDS, gay gentrification, and the ongoing struggle to decriminalize homosexual activity in the United Kingdom. It includes interviews with barmen, patrons, trans-men, human rights activist Peter Tatchell and AIDS researcher Dr. Joseph Sonnabend.

We meet one of the owner's of The Hoist, "Uncut" Kurt Streigler, and within minutes he reveals "The story of The Hoist is sex, it's gay sex, male-on-male fetish sex" and we could not put it any better ourselves. Dissatisfied with the lack of places to go in London, The Hoist opened in 1996. Since its opening, it has been met with fears of arrest, the AIDS epidemic and generational changes, but in 2014, The Hoist is still standing strong.

Combining interviews with prominent LGBT figures including activist Peter Tatchell and BFI LGBT Festival programmer Brian Robinson and patrons of The Hoist, Lum and Verow tell this wonderful story enriched not only in history, but a subject that is never really touched on – sex. We have seen so many documentaries come and go, focusing on the idea of sex and LGBT and how far the community has come, but Age of Consent sticks to its guns and is unapologetic with its incredibly graphic scenes. We have to warn you in advance, if you are a bit of a prude, this documentary might not be for you. For example, there is a scene with LGBT activist Peter Tatchell explaining how the police would set up gay men in the 1980s, and while he extensively explains the situation, two patrons of The Hoist happily demonstrate why the club is called The Hoist. But if you are a blushing type, you might be happy to know that Lum and Verow have a censored version too!

The only problem with the documentary itself is the fact that it tends to edge more as an educational video rather than going on a journey. We know that this isn't an actual movie, but it might have been the most perfect documentary if we followed the journey of someone. There is a point where we might actually get to experience The Hoist through the eyes of "anonymous" but it provides only a few minutes of screen time. The lack of journey is made up with a beautiful foray of characters though, from the club's cleaner to the patrons all the way to the new generation of Hoist clientele.

Age of Consent might not be the most conventional of documentaries but, quite positively, it's brutal, brash and beautifully shot. It's the perfect homage to the nation's favourite pasttime, and it's no doubt going to piss people off…That's why we're in love. –Lucy Cave, The Hollywood News



FRIDAY, NOV 14, 11:30PM

AGE OF CONSENT[cont.]

Another gift for Anglophiles is Charles Lum and veteran underground helmer Todd Verow's documentary, Age of Consent, the rather thorough history of the Hoist, a London leather bar. If you believe a sex act is a revolution in itself, you might just embrace this heartfelt chatter fest that seems to argue that this S&M club almost single-handedly brought about gay liberation in England by providing a friendly place for guys to fist each other. As a bonus, we actually get to see the club's 18-year-old sling dusted.

Astutely aware of how some folks are docu-phobic and become listless at the sight of talking heads, the wise filmmakers edited in numerous staged acts of lasciviousness. At 4 minutes and 21 seconds, two bar patrons engage in oral sex. At 5 minutes and 9 seconds, a gentleman imbibes his own urine. At 6 minutes and 31 seconds, anal sex pops up. And so forth.

Intercutting between these physical dalliances, the owners of the club, its paying inhabitants, and its workers spout forth often well-meaning, only occasionally monotone chitchat. However, when the erudite gay activist Peter Tatchell is interviewed, the viewer does receive a truly vivid and detailed sense of the repression that Her Majesty's Homosexuals had to bear throughout the decades.

Tatchell is followed by Dr. Joseph Sonnabend, one of the earliest physicians to treat those coming down with AIDS in New York City and the co-author of the first safe sex guide for gay men.

On the plus side, Age of Consent does assiduously chronicle how this alternative scene has evolved since 1996, while also exploring the possible causes of these cowhide and boot-licking fetishes. One affable fellow swears that at age 4-1/2, after watching Dr. Who: The Pyramid of Mars series, where robot mummies squashed folks between their chests, his sexual leanings were permanently shaped. For another, at age 10 or 11, it was his father's motorbike jacket. Another just opines, "I just thinks guys look good in rubber." –Brandon Judell

PABLO OLIVERIO
2014, ARGENTINA, VIDEO, B+W, SOUND
SPANISH WITH ENGLISH SUBTITLES
RUNNING TIME: 100 MIN.

Set in 21st century Argentina, "more or less," CINE TOMADO follows Juan, JJ, Ale, and a circle of friends as they make plans to quit their jobs and hijack an abandoned movie theater, laid barren by Argentina's debt crisis and a new age of digital media. Its frantic pace, complete with mid-film cast changes and loosely related story arcs, exudes the joy of the process of experimental filmmaking. Its dynamic visual language, replete with unrefined effects, creates shots that are multiply stylized: black and white aesthetics receive painterly CG graphics, colorful text scrolls with high-contrast filters, or fast moving images are digitally transferred onto still backgrounds.

After the group breaks into the empty theater, they realize that their plans didn't extend much further than that. Do they spruce up the place to make it home? Seems like a lot of work. How about creating an indie magazine? That could be cool. All it takes is for Juan, JJ, and Ale… and Walter, Mariana, Juan, German, Gustavo, Agustin -- oh, and that beautiful girl who appears out of nowhere -- to come to consensus about their vision.

Maybe experimental film would be a wiser choice. El cine era un trabajo incesante (Cinema is hard work), but the group perseveres and the premiere finally comes: December 19, 2001. The team showcases their masterpiece, Alicia en el pais de la burguesia (Alice in the Bourgeoisie Land), a tale of the holy queen of the prostitutes. The film wraps, the filmmakers satisfied... but of what importance is their art on the night that also happens to begin Argentina's violent economic uprising?

CINE TOMADO examines the destruction of our institutions–political, social, artistic–as apocalyptic finales, new starts, or often both at the same time. As hand-drawn demonstrators move across the screen, they hold signs reading: QUE SE VAYAN TODOS! (They all must go!) While Oliverio is clearly referencing the December 2001 riots in Buenos Aires, one may also read the narrative as the discussion of an era and economic climate in which artists must innovate to more effectively present their work to the world.

In a similar vein as MIX favorite Oliverio's earlier work, CINE TOMADO combines vibrantly manipulated live action video and hand-drawn animation. The story provokes us to consider the place of artists and artistic institutions in a world full of threat.

SATURDAY, NOV 15, 4:00PM

UN(DIS)SING OUR ABILITIES

UN(DIS)SING OUR ABILITIES IS AN EXPERIMENTAL SEXPLICIT SHORT MOVIE SHOWCASE PRESENTED BY PERIWINKLE CINEMA THAT EXPLORES SENSUALITY, INTIMACY, SAFETY AND CONSENT THROUGH THE LENS OF THE LESS-REPRESENTED. CURATED BY LISA GANSER AND LORIN MURPHY, THIS SCREENING IMPLORES THE EROTIC PLEASURE AND SEXUAL ABILITIES OF THOSE OF US DISSED, DISMISSED, (MIS)LABELED, DISABLED AND GENERALLY PASSED OVER IN MAINSTREAM QUEER CROWDS. REDEFINE SEXY THROUGH SEX AND SENSUALITY THAT IS HEALING, EMPOWERING AND AROUSING. YOU'LL GET TURNED ON BY FAT, WORD ASSOCIATE CRIP AND PORN, CHALLENGE AND SUBVERT YOUR NOTIONS OF GENDER, SEXUALITY AND SELF, WHILE EXPOSING WHAT IT MEANS TO "WORK WITH WHAT WE GOT (OR NOT)." EXPERIENCE IMAGES OF (OURSELVES) SEXUALLY EMPOWERED WITHIN OUR OWN VERY DIFFERENT, AND ALWAYS CHANGING BODIES. WE TELL OUR STORIES ON FILM AND COME TOGETHER TO EXPERIENCE EACH OTHER'S IN THE DARK, THEN SEE EACH OTHER IN A NEW WAY WHEN THE LIGHTS COME UP. BRIEF INTRODUCTION AND Q & A WITH CURATORS/FILM-MAKERS FOLLOWS SCREENING.

THIS MARKS THE 4TH SCREENING OF UN(DIS)SING OUR ABILITIES, AND THE EAST COAST PREMIERE. THIS SCREENING IS CLOSED CAPTIONED FOR HOH/DEAF, PLEASE REFRAIN FROM WEARING SCENTS. —LISA GANSER AND LORIN MURPHY OF PERIWINKLE CINEMA, GUEST CURATORS.
TOTAL RUNNING TIME: 76 MIN.

SALT. WATER. CARACOL

MARS/MAR ROSAS

2014, USA, VIDEO, COLOR, SOUND, 5 MIN.

Working with the theme of creation stories, "salt. water. caracol." explores the filmmakers' personal relationships with their tears, particularly those that come from wounding and trauma, & explores how these same tears can be used as a way to heal from ancestral and colonial trauma, which have all affected many members of their family, particularly through "psychiatric" disabilities (crazy gifts that need cultivation and care).

HAIRY

MIHEE-NATHALIE LEMOINE

2014, CANADA, VIDEO, COLOR, SOUND, 2 MIN.

100 seconds and 100 grams… "Hairy is a 100 second video on hairing & therefore masculinizing myself with 100 grams of my own hair…"

SHAVING/SHORN

LORIN MURPHY

2014, USA, VIDEO, B&W, SOUND, 7 MIN.

An erotic shaving ritual.

UNTITLED

PATTY BERNE

2000, USA, VIDEO, COLOR, SOUND, 3 MIN.

This erotic short reflects the poet☒s cantor of desire in role play.

IN MY OWN HANDS

CRYSTAL MASON

2014, USA, VIDEO, B&W, SOUND, 4 MIN.

Explores the possibility of self love in the ruins of a society that teaches us to hate ourselves from the cradle to the grave & asks the question, "How do we fight back?"

VISIBLE

SEELEY QUEST

2014, USA, VIDEO, COLOR, SOUND, 11 MIN.

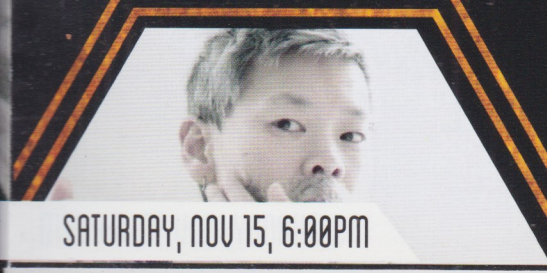
A queer's look at layers of exhibitionism, vulnerability, & hir shifting relationship to sexuality & gender through encounters with disability.

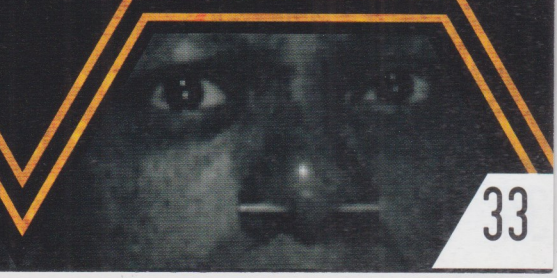
FORBIDDEN ACTS

TODD HERMAN

2006, USA, VIDEO, COLOR, SOUND, 12 MIN.

Featuring Leroy Moore. An engaging glimpse into a black disabled writer's exploration of his own sexuality and the limits that social institutions attempt to impose upon its expression. Sweet sperm meets prose in these 3 video poems





SATURDAY, NOV 15, 6:00PM

MONEY SHOT BLUES & HOW TO FAKE EJACULATION

TOBI HILL-MEYER

2014, USA, VIDEO, COLOR, SOUND, 11 MIN. NY PREMIERE

In Money Shot Blues Tobi recalls her brief experience in mainstream shemale* porn and some of the unexpected difficulties she encountered. How to Fake Ejaculation is a humorously presented short instructional demonstration of several techniques for faking ejaculation on camera.
(*Note: this is a derogatory term & it is not okay to use this word for Tobi or anyone else who does not explicitly choose to use it. It is used here only to describe the industry that has named itself using this term.)

GOING HERE

COURTNEY TROUBLE

2014, USA, VIDEO, COLOR, SOUND, 13 MIN. NY PREMIERE

Featuring Jiz Lee and Lyric Seal. In this scene from the unreleased feature Wet Dreams, Lyric and Jiz explore the edges of danger, public sex, experimentation, & lust. This exclusive excerpt is about letting our fantasies take over all else.

WALL OF FIRE

LISA GANSER

2014, USA, VIDEO, COLOR, SOUND, 6 MIN. NY PREMIERE

Roles switch, paddles hit & control shifts when two fat bodied gender queer women, lovers off camera, push limits of pleasure, penetration & trust, engaged in an afternoon of tender making out and consensual amputee sex. Original Score by Nomy Lamm. This movie was completely underwritten & fully funded by the Smitten Kitten.

SCARS, MAPS, SKIN

MOON RAY RA

2014, USA, VIDEO, COLOR, SOUND, 2 MIN. NY PREMIERE

Tracing queer of color scars & skin, this film leaves the pleasure to your imagination.

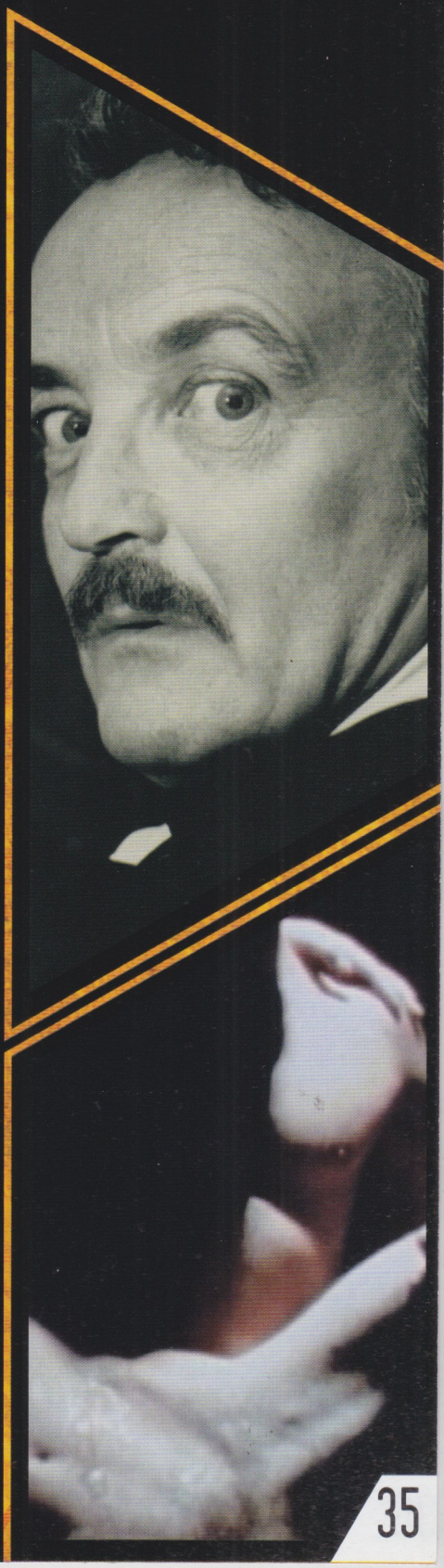
PETER DE ROME:

GRANDFATHER OF GAY PORN

ETHAN REID

2014, UK, VIDEO, COLOR, SOUND, 97 MIN. NY PREMIERE

During Peter de Rome's lifetime, being gay has gone from a pathological disorder to an accepted part of human sexuality. At 90, de Rome's sense of mischief has not diminished, and it's easy to see how he might have charmed his way to those wonderfully illicit encounters that he has committed to film. His dreamy pornscapes evolved from brazen cruising experiences to the later genre mash-ups: porn-horror, anyone? The erotic thrill of getting caught and the (gay) joy of sex were only ever filmed for a small, trusted audience, liberating de Rome of a wider artistic burden and emboldening him to make some truly inventive, groundbreaking work. But word spread quickly about the films in the New York underground, attracting the likes of David Hockney and Andy Warhol to the viewing parties. Director Ethan Reid's portrait of gay porn's granddaddy celebrates his life and revisits some of the most orgasmic moments caught on film.



If only all porn looked as good as Peter de Rome's. His blue movies have a beauty to them entirely absent from modern day erotica and an intelligence completely unbeknown to Redtube. I can almost imagine Rose from Titanic rolling her eyes at Jack's attempts to draw her like "one of his French girls" and screaming instead for Peter to film her like one of his sailors.

De Rome, of course, wouldn't be at all interested in Rose. His films are passionately, loin-girdingly about men. Men who sweat. Men who bulge. Men who catch the eyes of other men on the subway and men who masturbate furiously in their hot pants. His films, however, are about so much more than smut. Himself an avid cinema-goer, de Rome's cinematography takes inspiration from a vast array of great directors, delighting in the titillation of the build-up rather than the big reveal, the narrative rather than the pop-shot. This documentary is the portrait of a pornographer immersed in dedicated pursuit of the full range and colour of human desire.

Peter de Rome: Grandfather of Gay Porn follows the infamous pornographer as he looks back on his career following the news that the British Film Institute will be recognizing his work in their archives. The man is limitlessly charismatic, a hive of wit and energy seemingly only disguised as an elderly man. We watch as he cheerily leaves his property in Kent, walking past the gold-painted penis trophy proudly on display in his window. His joy and confidence in sex shines throughout with a persistent continuity. He seems never to have doubted his sexuality, nor ever really to have become "aware" of it. There is no triumphant tale of coming-out or of acting politically; there is just pleasure, curiosity and humour. It often feels as if de Rome's passion for sex is too all-encompassing, too busy having fun, and too busy exploring new ground to fit within a particular agenda or politics. And yet, as one observer comments in the documentary, de Rome's pornography's major triumph for the gay community is as simple as it is potent: it showed gay people being happy at a time when it was near impossible for gay people to be happy, and it showed gay sex to be vital, ecstatic and erotic at a time when it was considered a sin.

PETER DE ROME [cont.]

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Peter de Rome feels as natural on the big screen as his films. He and his work are spitting images of each other; they are all about connections, generosity and the cheekiness of the obscene within the everyday. When he talks of the times he exhibited his creations at parties and gatherings, there is the feeling that this is finally being made possible again. Within the crowd groups of friends with glasses of wine gather beside couples both elderly and young sharing a bag of Minstrels as penis after ejaculating penis waltzes across the screen. There are plenty of laughs to be had, and these are not sniggering, nervous laughs but voluptuous, infectious laughs. There is real exhilaration and pleasure in witnessing these bodies through Peter de Rome's eyes; they have personalities and subjects and intrigues and psychologies. Whereas modern porn seems to cater to demands of functionality – a quick, practical release in between boardroom sessions and tax sheets – de Rome's is about everything but. Everything that happens in sex in spite of itself. The danger, the environment, the textures; these elements reveal themselves to be vital sites of excitement so devastatingly overlooked in modern rhythms. –Ben Dalton, Take One

Several claims can be made for the achievements of the erotic film pioneer Peter de Rome, who died June 21st aged 89. But perhaps the most significant is that the gay porn industry we know today can be traced back directly to him. Prior to de Rome there were amateur loops and the occasional artistic experiment, e.g. Jean Genet's Un chant d'amour (1950). But it was de Rome's short films which inspired Wakefield Poole to make The Boys in the Sand (1971), the first hardcore porn movie to cross to the mainstream. This was the gay equivalent of Deep Throat (which Poole's film preceded).

De Rome was also responsible for inventing at least two elements that became gay porn staples. An often audacious film-maker, he used secretly filmed footage of a famously reclusive movie star, and men having real sex on the New York subway, in his productions. But although his work was superior to that of almost all his porn contemporaries, de Rome was only briefly a "name". His stature as an erotic artist was recognised as he neared the end of his life.

PETER DE ROME [cont.]

Born in Juan les Pins, France, and raised in Kent, England, de Rome was a lifelong film fan, playing truant to go to movies, sometimes with a boyfriend. He knew before he reached teenage that he was gay and always claimed that his sexuality was never an issue. (He testified for the Wolfenden Committee, which recommended the decriminalization of homosexuality in the UK). He began as a stage actor but soon switched to film publicity and in 1957 took the opportunity to move to New York to work for producer David O. Selznick. He divided the rest of his life between New York and Kent.

De Rome first bought an 8mm movie camera to record his time in and around Birmingham, Alabama, where he and his actress friend Madeleine Sherwood fought (sometimes literally) for civil rights. Soon he was using the camera to film men he picked up on the street and took home for sex. As the films became artistically more ambitious – de Rome always preferred erotic titillation to the sex act itself – they gained a following at private parties.

In 1971 de Rome's film Hot Pants won a prize at Amsterdam's Wet Dream Festival. De Rome was approached by producer Jack Deveau, who released several de Rome shorts under the umbrella title The Erotic Films of Peter de Rome (1972). They included Underground in which two men had genuine sex on a subway train; Mumbo Jumbo with its first person cum shot (later a gonzo prerequisite); and The Second Coming featuring arguably the first no-hands cum shot (although de Rome later admitted that the penis was a prosthetic).

De Rome went on to make two features for Deveau, Adam & Yves (1974), which included footage of Greta Garbo walking down the street in Manhattan (it was to be the star's last screen appearance); and The Destroying Angel (1976), a bizarre porn/horror combo, which writer Rupert Smith later described as "a mess but a masterpiece."

De Rome continued to make shorts until the AIDS crisis hastened his retirement. He was largely forgotten until 2005, when Smith wrote about de Rome's oeuvre in a British gay magazine. This encouraged the British Film Institute to acquire de Rome's archive and bring the man himself to London for a personal appearance. The BFI released The Erotic Films of Peter de Rome on DVD in 2012,. The British Board of Film Classification, notoriously squeamish about hardcore sex, passed the DVD uncut, perhaps official recognition of de Rome's importance and integrity.

In the last few years of his life de Rome was the subject of a number of film documentaries, the last of which, Peter de Rome: Grandfather of Gay Porn, premiered earlier this month at the Sheffield Documentary Festival. De Rome was due to travel to Sheffield but was suddenly taken ill with the leukaemia that was to kill him. As the executive producer of the film I reluctantly took his place at the Showroom cinema, telling the audience that "Peter is not just a part of gay porn history, or gay history, he's a part of history." –David McGillivray

POST SHOW Q&A WITH PRODUCER ALEX MAIN AND BOB ALVAREZ, EDITOR OF SEVERAL OF PETER'S FILMS AND OTHER SPECIAL GUESTS!

SPECIAL EVENT SPONSORED BY:

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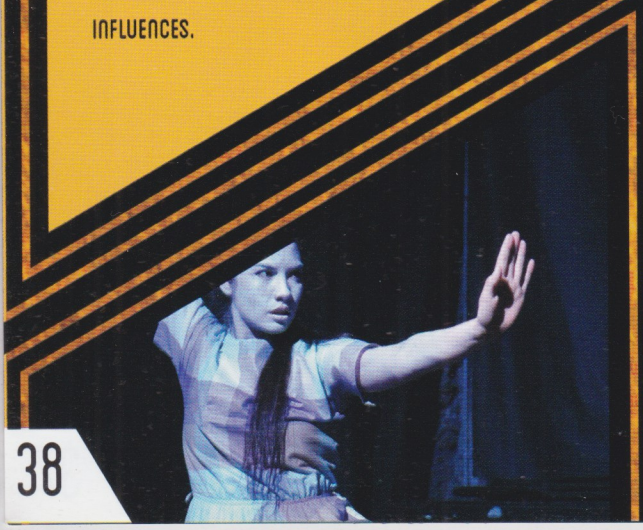
SUBWAY: F G N R TO 4TH AVE-9TH STREET

IN THE SECOND OF A THREE-NIGHT SUBMERGE @ BAX SERIES, CURATING ARTIST ZAVÉ MARTOHARDJONO PRESENTS REDUX, A NIGHT OF MIXED-MEDIA PERFORMANCE, BRINGING TOGETHER THREE MULTIDISCIPLINARY ARTISTS MIEKE D, DJ TIKKA MASALA, AND ALICIA OHS. PARTICIPATING ARTISTS' WORKS ARE INFORMED BY IN-STUDIO ARTIST-TO-ARTIST CONVERSATION AND COLLABORATION HOSTED BY BROOKLYN ARTS EXCHANGE. REDUX TAKES THEMATIC INTEREST IN CONTEMPORARY RE-IMAGINATIONS AND SUBVERSIONS OF "THE TRADITIONAL" THROUGH PERFORMANCE. AS CURATOR, MARTOHARDJONO INVITED ARTISTS IN THIS PROGRAM WHOSE WORK BLURS BOUNDARIES, SUBVERTS EXPECTATIONS, AND CROSSES DISCIPLINES. REDUX SPECIFICALLY ATTEMPTS TO WIDEN SPACE FOR QUEER ARTISTS FROM THE ASIAN DIASPORA WITHIN THE ARTISTS OF COLOR SPACE THE SUBMERGE @ BAX SERIES PROVIDES. ALL THE WHILE, REDUX OFFERS A PLATFORM TO ITS THREE ARTISTS TO DISRUPT ASSUMPTIONS, SPEAK BACK TO FORMAL PRACTICES OR INHERITED ANCESTRIES/LEGACIES, AND REMIX THEIR CULTURAL INFLUENCES.



THE DANCE OF THE PILLOW QUEEN

MIEKE D

2014, USA, LIVE PERFORMANCE, 15 MIN.

A medium bridges past, present, and future–she receives phone calls, channels memories, and responds to interruptions and diversions. She's trying to tell you something. In The Dance of the Pillow Queen, Mieke D draws from surrealist dance theater, camp, and interviews with her grandmother in a solo performance that confronts the artist's relationship to the audience's gaze. The piece explores fragmentation and memory in the context of assimilation. Mieke D challenges you to question assumptions about identity and authenticity.

LIVE SOUNDSCAPE BY DJ TIKKA MASALA

DJ TIKKA MASALA

2014, USA, VIDEO, COLOR, LIVE AUDIO, 10 MIN.

DJ Tikka Masala will compose a live, improvised soundscape played with video projections. Masala's soundscape will combine looped live audio, fresh musical content generated from YouTube clips, gathered samples, beats created on a smartphone phone in transit, popular music live guitar, sampled traditional music, and layers of live sound from a harmonium and bells. Live sound composition and projections alike will collage contemporary and classical inspirations to build a relationship between improvisation and mapping of cultural terrain, ideally planting seeds for a vocabulary rooted in diverse queer diasporic sensibilities. Classical references will subtly nod to queer moments in the ancient epic, the Mahabharata, as well as DJ Tikka Masala's musical training in Hindustani Classical Vocal Music and her family's, the Pakrashis', legacy of building harmoniums since 1923.

CHOREOGRAPHY REDUX, STUDY 1

ALICIA OHS

2014, USA, LIVE PERFORMANCE, 20 MIN.

Director-choreographer Alicia Ohs will live-choreograph a performance to investigate the traditions of movement making. Re-creating and subverting iconic and stereotypical images, Ohs explores the process of "taking on" identity and experience through choreographic exercise. Ohs' performance will culminate in a dance party with music by DJ Tikka Masala.

SATURDAY, NOV 15, 8:00PM

PLEASE RELAX NOW

FILMS TO EXPLOIT YOUR SPECTATORSHIP; REMAKING MOMENTS OF INTIMACY AND UNLOCKED SEXUAL INHIBITIONS INTO COLLECTIVE EXPERIENCES. DELIGHT IN THE ORGIASTIC COMPANY OF YOUR FELLOW AUDIENCE MEMBERS AND RELEASE YOURSELF TO THE WHIMS OF THESE DIVERSE ARTISTS. THESE FILMS ALL PUSH PAST THE BOUNDARIES OF SANITIZED SEXUAL SOCIALITY: LITTLE VULVAH CELEBRATES THE ANIMATED VAGINA. THE PLAYFUL ZOLUSHKA IS CINDERELLA RETOLD WITH PORN DARLING COLBY KELLER. IN I LOVE COCK - - -, A STARLET SERENADES HER MODEL'S ERECTION. BODY. CAKE. LAKE. RECLAIMS THE FEMALE FIGURE, AND PIX PRESENTS A MIND-WARPED VISION OF GAY MALE SELFIE CULTURE. THE FINAL FILM, PLEASE RELAX NOW, IS A SOOTHING INSTRUCTIONAL FOR GETTING IN THE MOOD . . . SO PAY ATTENTION, AND OBEY. —CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 67 MIN.

PIX

ANTÓNIO DA SILVA

2014, UK, VIDEO, COLOR, SOUND, 3 MIN. US PREMIERE

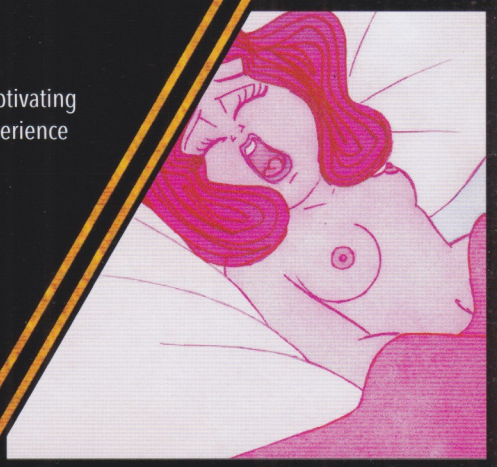
2500+ selfies taken from gay profiles move in mesmerizing hyper-fluidity. Each photographer is his own unique subject, yet the poses they strike are identical. Their equivalence is made all the more pronounced through a painstaking edit, which animates their movements in unison. Through their similitude they appear to create one body, and one homogenized expression of sexuality. A performance en masse for both mirror and camera. PHOTO-SENSITIVITY WARNING

LITTLE VULVAH AND HER CLITORAL AWARENESS

SARA KOPPEL

2014, DENMARK, VIDEO, COLOR, SOUND, 4 MIN.

Little Vulvah discovers the joy of her clitoris in this hand-drawn erotic short. Follow her on a visually captivating journey that will make you reminisce on your first experience of clitoral awareness, or wish strongly that you had one.



CORPUSCLE

EXOTICA LOOM

2012, UNITED KINGDOM, VIDEO, COLOR, SOUND, 4 MIN. US PREMIERE

Get ready for your close up: a slow, bassy synth pulses through this monochromatic fantasy orgy. Body hair, bellies and packages are on full display. High contact, skin to skin. Part hairy, part shaved, testosterone-driven treasure hunt. Pinch me.

I LOVE COCK - - -

DAVID WHITE

2014, USA, VIDEO, B&W, SOUND, 2 MIN. WORLD PREMIERE

Vixen knows how to express her love. Things fall into place around her, on her good days. In this unbroken 2-minute take, she expresses her love and through an almost scientific ritual, everything falls into place (if you're watching very closely though the film isn't necessarily called "I love sperm"). This film is a jubilant ode (via arrogance) to cock and loving it. When the arrogance of receiving a cock reaches its pitch, color floods!!

GLOW

JENNIFER CHAN

2013, CANADA, VIDEO, COLOR, SOUND, 2 MIN. US PREMIERE

"... [in] Glow, the dick becomes an iPhone or the iPhone becomes a dick. Either way you're holding it, and she's really doing her best, I mean she's actually sucking with these wet pretty noises and everything. I almost couldn't watch it, either. Maybe selfies are not always masturbation: harmless, pleasurable, and easy, replacing helpfully a need for physical interaction. Maybe a selfie is also this way of saying look at me, bitch. You better come when I'm looking at you." - Sarah Prickett, ArtForum, 10/24/2013

DEAR JIZ

MS. NAUGHTY

2013, AUSTRALIA, VIDEO, COLOR, SOUND, 9 MIN.

Genderqueer porn star Jiz Lee runs a bath in an old-fashioned claw-foot tub. As they* relax in the warm water, the voices of fans echo in their head, lauding the porn Jiz makes and the influence they've had on changing minds about gender and sexuality. Finally, Jiz moves under the flow of the water and has an intense orgasm as the voices ebb and flow.

Part of the film was shot using an iPhone in a ziploc bag.

CARALLS EIXORIVITS (WOKEN UP DICKS)

ELOI BIOSCA

2013, SPAIN, VIDEO, COLOR, SOUND, 1 MIN. US PREMIERE

Two guys stripping off their underwear in slow motion. The title is a Medieval Catalan expression that refers to the penis in erection, as sung in the lyrics of the 13th century Catalan minstrel song Ara Lausetz, Lausetz, which appears in the soundtrack.

MINDTEASE

IRIS MOORE

2013, CANADA, VIDEO, COLOR, SOUND, 4 MIN. US PREMIERE

The accidental reveal of a burlesque dancer's "true" identity leads to a moment of self-questioning for the audience, and for one voyeur in particular, some deeper self-exploration.

BODY. CAKE. LAKE.

MICHAEL V. SMITH

2013, CANADA, VIDEO, COLOR, SOUND, 2 MIN. US PREMIERE

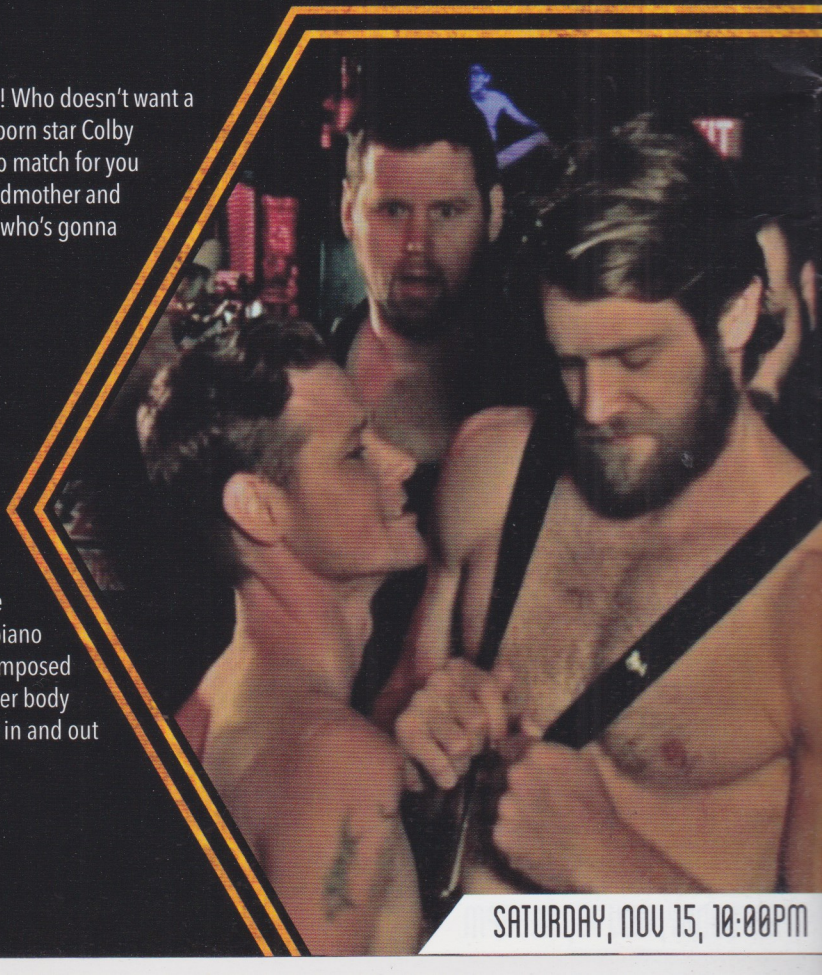
A woman discovers a cake on the railroad tracks and takes it to the lake. In the water, she consumes it, using her whole body like a mouth. Her body becomes an organ of pleasure and consumption, in an ephemeral challenge to the reductive treatment of women's bodies as symbols.

ZOLUSHKA

WES HURLEY

2014, USA, VIDEO, COLOR, SOUND, 7 MIN. NEW YORK PREMIERE

Cinderella, eat your –ahem– heart out! Who doesn't want a piece of Prince Charming, when he's porn star Colby Keller? A couple hateful queens are no match for you when you've got the magic of fairy godmother and burlesque legend Waxie Moon. Now, who's gonna flip Prince Colby's lid?



I AM DELIGHTED BY YOUR ALCHEMY, TURNING EVERYTHING IN MY KINGDOM TO GOLD

KARLY STARK

2014, USA, VIDEO, B&W, SOUND, 5 MIN. NEW YORK PREMIERE

A filmic poem made from images of a former relationship that employs the timeless metaphor of camera as mind, image as memory. A slow melodic piano opens the film, and the camera gradually focuses on a female form, superimposed onto a bed where she used to lie. A hand caresses the bed, remembering her body there. The camera wanders through various images, distracted and literally in and out of focus, as though trying to make up its mind.

VALENTINO

LIONEL SOUKAZ

2001, FRANCE, VIDEO, COLOR, SOUND, 2 MIN.

A meditative video portrait of a nude subject set to "My Funny Valentine." The camera traces Valentino's body in an act of artistic foreplay before artist and subject engage in sexual acts.

MY SECRET PANTIES

QILA GILL

2012, UNITED KINGDOM, VIDEO, COLOR, SOUND, 3 MIN. NEW YORK PREMIERE

Muslim lesbians explore desire in and out of their coded identities. Dressing their bodies in each other, undressing and reading their bodies again and again for new information, they become texts. They expose themselves to one another and complicate their representative bodies through active interruptions, inscribing meanings on their private parts.

WHILE THE UNICORN IS WATCHING ME

SHANTI MASUD

2014, FRANCE, VIDEO, COLOR, SOUND, 7 MIN. US PREMIERE

A man spends his morning in bed fantasizing under the watchful gaze of a unicorn. His daydreams gradually transform his lonely apartment into a garden of delights, where young mermen, ram boys, and other delightful creatures in various states of undress harvest the fruit of his desires.

PLEASE RELAX NOW

VIKA KIRCHENBAUER

2014, GERMANY, VIDEO, COLOR, SOUND, 12 MIN. US PREMIERE

A radical proposal of how the cinema can be activated as a place of collective and intimate projections.

This experience has been curated just for you. "Believe me, you will never forget this," says the filmmaker, with a hint of mischief. "Please relax now, dear spectator," she purrs. All will be revealed.

For much of the film the screen is used as a source of light or darkness. Light, not images, becomes the main medium of this film. So experience light, and luxuriate in the privacy that darkness provides. Who knows what's happening in the shadows.

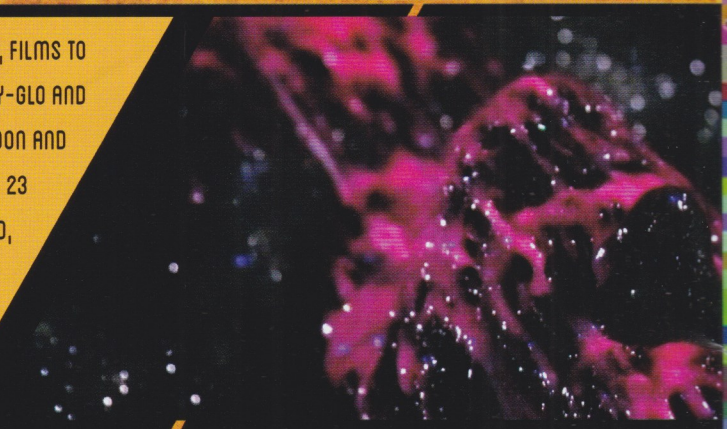
SATURDAY, NOV 15, 10:00PM

RETINAL DETACHMENT

OUR LATE-NIGHT CINEMA EXPERIENCE: A FEAST OF CRUDE MAGIC AND VIDEO TRANSCENDENCE, FILMS TO DELIGHT THE SUBCONSCIOUS. LUXURIATE IN BEARMANIA'S RITUAL OF CRUDE OIL, GLITTER, DAY-GLO AND OTHER FLUIDS; LOSE YOUR MIND TO MIKE AND CLAIRE'S FRIED EGGS, BOTH LIVE-ACTION CARTOON AND TRIBUTE TO FEMINIST ACTION. SPOIL YOURSELF ROTTEN WITH OUR CENTERPIECE, POP DOLPHIN, 23 MINUTES OF TRIPPY ECSTASY FROM LONDON'S MOST RADICAL DJ AND 80'S NIGHTLIFE LEGEND, JEFFREY HINTON.

—CURATED BY THE FESTVAL PROGRAMMING COMMITTEE

TOTAL RUNNING TIME: 37 MIN



BEARMANIA

MONELY SOLTANI

2014, USA, VIDEO, COLOR, SOUND, 3 MIN. US PREMIERE

Bearmania is a celebration of masculine sexuality and glitter. Two men, wearing nothing but glitter, wrestle in a primordial black, shimmery goo. The wrestling becomes more intense, until the action explodes in a colorful climax.

PLASTIC RAP WITH FRIEDA

TOM RUBNITZ, BARBARA LIPP & TOM KOKEN

1983, USA, VIDEO, COLOR, SOUND, 4 MIN.

In this early collaboration, Frieda performs her rap song with a bevy of dolls as back-up singers and dancers. Features rock-bottom production values and song lyrics by Barbara Lipp and Tom Koken

PUNCTURED

MICHELLE MELLOR

2014, USA, VIDEO, COLOR, SOUND, 4 MIN., NY PREMIERE

Using materials that were in the process of being thrown away, Punctured contemplates spaces of loss and acquisition.

POP DOLPHIN 83

JEFFREY HINTON

1983, UK, VIDEO, COLOR, SOUND, 23 MIN. WORLD PREMIERE

"...a surreal idea of dolphins as aliens tuning into the pop culture in my brain ?!?" – Jeffrey Hinton

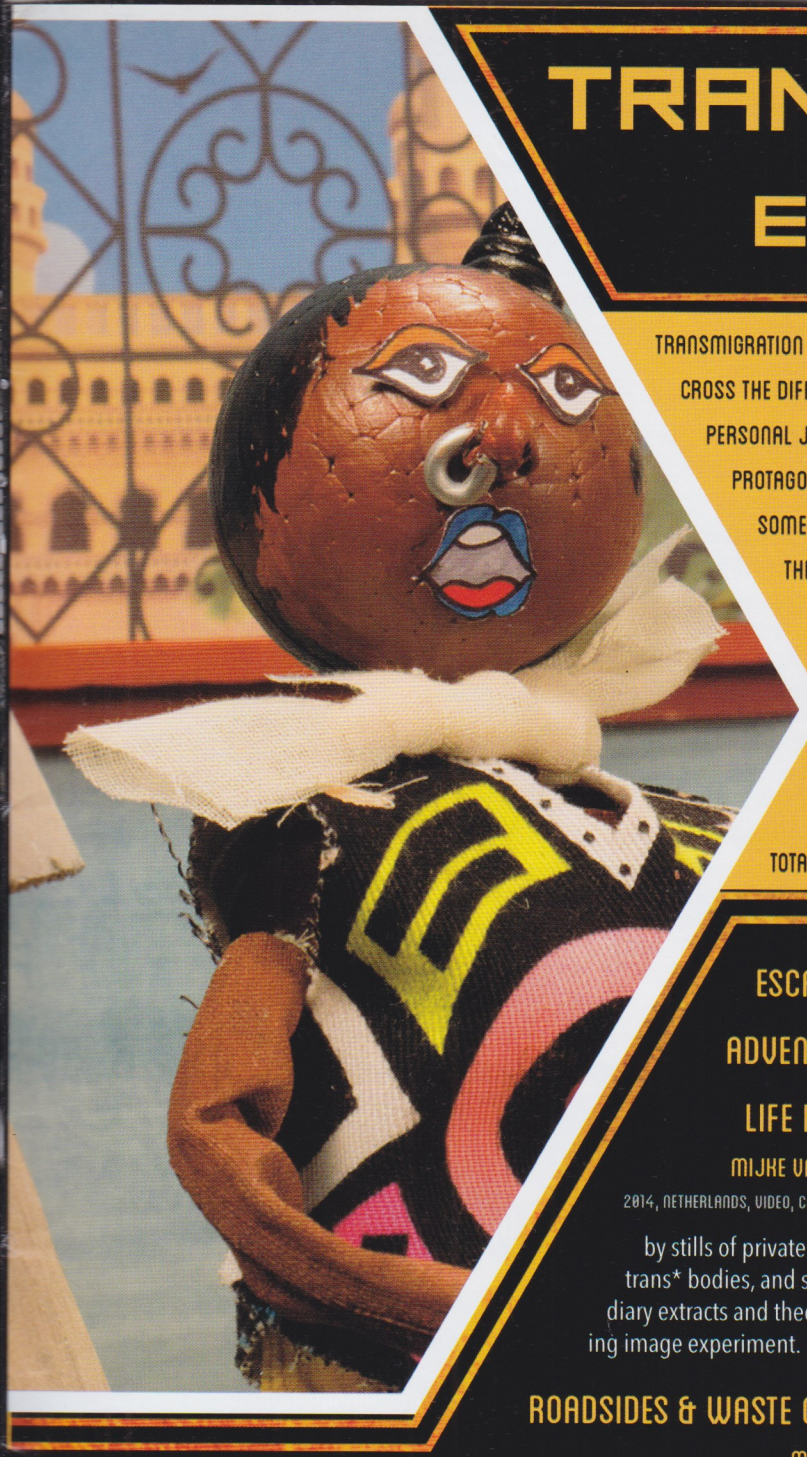
Pop Dolphin is an irreverent cassette-grade video wonderland. Disco, pop music, commercials, celebrities and gay porn are warped by the eyes and fantasies of the imaginary dolphin videographers who are spying on Hinton's memories and swimming through his mind. Their eyes reflect horror, hilarity and sexuality back to us in a whirl of VHS colors. A playful and provocative plundering of early 80s mainstream video by the legendary DJ, filmmaker and cultural archivist of London's queer landscape. Pop Dolphin 83 is a new edit of the film made especially to be screened at MIX.

FRIED EGGS

MIKE AND CLAIRE

2014, USA, VIDEO, COLOR, SOUND, 3 MIN.

Inspired by the recent rise in feminism in pop culture (Pussy Riot, etc.), Mike and Claire were interested in contributing to current discourse in the media through actions rather than words. "The idea of an action being more powerful than words inspired the lack of dialogue and an importance on movement and sound, . . . [we] wanted to create a modern cartoon that represented how we feel but at the same time paid homage to people who are making aggressive changes for women." –VICE Magazine



TRANSMIGRATION: Everything must go!

TRANSMIGRATION TURNS OUR ATTENTION TOWARD INTERNATIONAL QUEER PEOPLE IN MOTION, AS THEY CROSS THE DIFFICULT TERRAIN POSED BY POLITICAL BOUNDARIES, LEGISLATIVE INFRACTIONS, AND THE PERSONAL JOURNEY INTO SELF-KNOWLEDGE. THE MAJORITY OF THE FILMS TREAT A SINGLE QUEER PROTAGONIST AS THEIR MAIN SUBJECT; NO TWO WRITE THEIR QUEERNESS EXACTLY THE SAME. SOME INHABIT GIVEN SPACES (ROADSIDES AND WASTE GROUNDS), WHILE OTHERS FIGHT FOR THEIR PLACE IN THEIR HOME COUNTRY (FU377). THROUGH MORE INSIDIOUS POLITICAL ACTIONS, QUEER PEOPLE WHO REVEAL THEMSELVES ARE SURVEILLED (AL-BASIR) OR CRIMINALIZED (NAKED BOY BUSINESS). THE DIASPORA OF THE ROGUE QUEER CHARTS A TRAJECTORY AWAY FROM THE BINARY, INTO A GREATER STATE OF BEING: UNKNOWABLE, NEBULOUS, YET MORE REVEALING AND INTIMATE THAN EVER BEFORE.
—CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.

TOTAL RUNNING TIME: 64 MIN.

ESCAPING INTO COMMON PLACES, ENDING UP WITH GOTHIC ADVENTURES IN THE NEOCLASSICAL AND OTHER AGES. OR: MY LIFE IS FRAMED BY YOU.

MIJKE VAN DER DRIFT & ALEX REUTER

2014, NETHERLANDS, VIDEO, COLOR, SOUND, 5 MIN. NEW YORK PREMIE

Told entirely in still frames and connected through non-narrative voice over. Performative interventions by a nude subject in Amsterdam's public spaces make up the body of this film, punctuated by stills of private spaces. The film addresses the simultaneous hypervisibility and erasure of trans* bodies, and specifically of genitals. Through non-narrative sequencing, and readings from diary extracts and theoretical texts, the film pushes beyond linearity into a constantly recontextualizing image experiment.

ROADSIDES & WASTE GROUNDS

MALIC AMALYA

2012, USA, VIDEO, COLOR, SOUND, 2 MIN. NEW YORK PREMIERE

Part of an on-going video diary series, Detours & Fences, this short uses the landscape of Oakland–poison hemlock, ladybugs, rusty nails– to explore heartache, family legacies, and trans identity.

FU377

NEELU BHUMAN

2014, UNITED KINGDOM, VIDEO, COLOR, SOUND, 4 MIN.

This stop-motion animation juxtaposes a young lesbian's heartbreak over the recent revival of Indian Penal Code section 377, which is often cited in official condemnation and violation of queer Indians' rights. The romantically spurned daughter wants to close herself off to the world, renouncing her queerness and hiding in fear. Her mother, through a collage of news coverage and interviews, helps her daughter find strength in the world's anger; together at last they join the protests and take up the daughter's dignity in their own hands, with the support of a global community.

VILLANELLE

HAYAT HYATT

2014, USA, VIDEO, COLOR, SOUND, 15 MIN. WORLD PREMIEREE

Personal and political, early and recent, Villanelle creates a textured, multi-dimensional film detailing the intergenerational impact of the AIDS crisis on gay black men in New York City from the 1970s to 2013. Images of men frolicking on the beach are set against a story of cleaning a corpse's face. Poetry is recited alongside clips of newscasts from the beginning of the epidemic. Tales of cruising in late 1970s bathhouses are juxtaposed against those of cruising on modern hook-up websites, serving to both link together and show the difference between generations of the gay black community.

SUNDAY, NOV 16, 3:00PM

PORTRAIT SERIES: JAMES

JONESY

2014, USA, VIDEO, B&W, SOUND, 2 MIN. NY PREMIERE

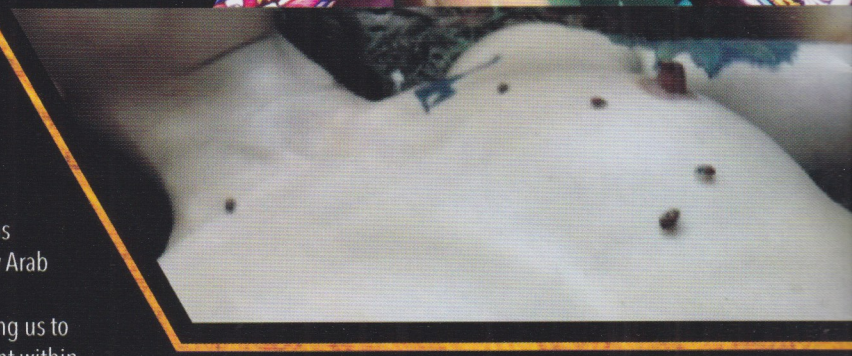
A brief and intimate two-channel portrait study in grainy video. Jonesy creates captivating portraits that hint at the mystical in this composite imaging series, both enigmatic and strangely revealing. In James, the male figure is styled like a greaser hipster, superimposed over woodland images. The uninhibited natural world meets a thoroughly styled aesthetic.

THE NAKED-BOY BUSINESS PART 3

ANDRE HEREFORD

2014, USA, VIDEO, COLOR, SOUND, 4 MIN. NEW YORK PREMIERE

A heavenly ode to a showering stud, or gay propaganda: The Naked-Boy Business mines the Bible and the internet to vent an evocative audiovisual response to anti-gay laws and attacks everywhere from Russia and Nigeria to downtown Brooklyn. A provocative video trip around the world, set to original music by Wonderful Terrific Cone.eavenly ode to a showering stud, or gay propaganda: The Naked-Boy Business mines the Bible and the internet to vent an evocative audiovisual response to anti-gay laws and attacks everywhere from Russia and Nigeria to downtown Brooklyn, a political turns (with an eye on religion), in a provocative video trip around the world, set to original music by Wonderful Terrific Cone.



AL-BASIR

OMAR HAKIM

2013, USA, VIDEO, B&W/COLOR, SOUND, 11 MIN. NEW YORK PREMIERE

A week in the life of Kamal, a New York City civil rights lawyer. The documentary-style Al-Basir follows his efforts to defend American Muslims against unwarranted surveillance while keeping his personal life as a gay Arab Muslim in balance. The intersectionality of sexuality, race, and culture is examined against the backdrop of the NSA, NYPD, and Big Brother, leading us to question whether it is possible to respond to President Obama's statement within the film: "You can't have 100% security, and also then have 100% privacy."

SI J'ETAIS UN HOMME (IF I WERE A MAN)

MARGOT REUMONT

2012, NORWAY, VIDEO, COLOR, SOUND, 13 MIN. US PREMIERE

A handful of women answer the question "what if you were a man?" Playful and witty animations illustrate their fantasies of independence and stature, 2-day old stubble and broken noses. The male alter egos live out some of their wildest fantasies, working briefly as lumberjacks and boxers, and resolving to a life "without the oppression of fear…content with very little".

EN POJKE (A BOY)

ALKIS PAPASTATHOPOULOS

2014, USA, VIDEO, COLOR, SOUND 3 MIN. WORLD PREMIERE

A controlled self-portrait, where internal conflict is visualized by four separate selves. Woven throughout are visions of the facets of a life; boys, cigarettes, swingsets. The narrator holds a loose argument with himself about his own masculinity and the effects of his gender identity on his performance of self in a schizophrenic dialogue between selves and spectator

ON TRANSMIGRATION

DANIEL SUÁREZ GAVIRIA

2014, COLOMBIA, VIDEO, COLOR, SOUND, 11 MIN. WORLD PREMIERE

A road movie and a fairy tale, through the home footage of Black Aurora and Margot K, two experimental drag queens lost in conservative Medellín, Colombia. More than a journey, it is a transformation; or perhaps, a departure. The girls depart from girlhood, from boyhood, and from home. They become men in pools, queens in the woods, restless at night and murderers on the road. Chapters are introduced by storybook illustrations with a disorderly numerical memory. Sometimes run through a splitscreen mirror effect, their images are also simple shapes, merging and separating from themselves. When the girls finally make it to a new land, the city splits open before our eyes, a truly marvelous sight. Eyes on that runway, kweenz!

RIEN N'OBLIGE À RÉPÉTER L'HISTOIRE

[History Doesn't Have to Repeat Itself] STÉPHANE GÉRARD

2014, FRANCE, VIDEO, B&W/COLOR, SOUND, 84 MIN. US PREMIERE

A mixture of oral history, manipulated video, and archival footage, History Doesn't Have to Repeat Itself identifies various New York communities born out of the post-Stonewall era, and the way the interplay between these communities has served to create a blueprint for a different queer future.

Between 2012 and 2013, filmmaker Stéphane Gérard recorded conversations with prominent queer New York artists and public figures:

PERRY BRASS (Gay Liberation Front) reminisces on what political organization looked like in the early 70s, as gay rights activists worked with the Black Panthers and women's groups in an effort to collectively dismantle social institutions of the time.

DEBORAH EDEL (Lesbian Herstory Archives) looks back on the evolution of an organization created with the specific intention of making sure that lesbians were not erased from history, the way they often had been from both gay groups and women's groups.

CARA PAGE, CHELSEA JOHNSON LONG, and ELLIOT FUKUI (Audre Lorde Project) delve into the "survival economy" and their efforts to "center the most marginalized people"–trans*, undocumented, sex workers, and anyone who is unable access the system to meet their needs.

ARTHUR AVILES & CHARLES RICE-GONZALEZ (Bronx Academy of Arts and Dance [BAAD!]) recount the history of their cultural center and the difficulties specific to running a not-for-profit arts organization.

CAMILO GODOY, MEGAN MULHOLLAND, MICHAEL TIKILI, and REGINALD BROWN (Queerocracy) explain the importance of direct action organizing and their work to end various forms of HIV criminalization.

SARAH SCHULMAN and JIM HUBBARD (MIX NYC) discuss the formation and development of the MIX Festival, the ACT UP Oral History Project, and the AIDS Activists Videotape Collection, as well as these programs' importance in filling a cultural void at a time when gay press was letting the history of HIV/AIDS disappear.

Rather than piece together a standard documentary format (No Talking Heads!), Gérard sets audio against manipulated video of queer bodies and forms coming together in community. As they march down city streets, apply makeup to each other's faces, and curl up in huge groups, the visuals convey a sense of promise, even as some of the interviews show how much work we have yet to accomplish.

Not content to wrap up the film neatly, Gérard ends History with an emotional speech given by Sylvia Rivera at the 1973 Christopher Street Liberation Day Rally. At the same time as she calls for "Gay Power," she admonishes the crowd for their transphobia. A deeply unsettling speech, full of pride, anger, and sadness, it serves as a reminder of the continuous work that must be done in order to stop perpetuating the mistakes of our past–in order to make sure that history doesn't repeat itself.

CLOSING NIGHT:

PSYCHIC TV:
Dreams Less Sweet

SAM ZIMMERMAN,
EDWARD ODOWD & GENESIS P-ORRIDGE
2013, USA, VIDEO, COLOR, SOUND, 47 MIN.

PSYCHIC TV WAS FOUNDED IN 1981 BY GENESIS P-ORRIDGE FOLLOWING THE BREAK-UP OF THE PIONEERING INDUSTRIAL GROUP, THROBBING GRISTLE. FROM THE OUTSET, AS THE BAND NAME INDICATES, THE CONCEPT FOR THE NEW GROUP FOCUSED HEAVILY ON VIDEO. IN INTERVIEWS, GENESIS PROCLAIMED, "PSYCHIC TV IS A VIDEO GROUP WHO DOES MUSIC, UNLIKE A MUSIC GROUP WHICH MAKES MUSIC VIDEOS."

IN PSYCHIC TV'S EARLIEST DAYS, THEY COLLABORATED WITH DEREK JARMAN TO CREATE FILMS FOR SEVERAL OF THE SONGS FOR THE FIRST RECORD, WHICH THEY THEN MIXED INTO THEIR STAGE SHOW WITH STACKS OF TELEVISIONS. ALSO DURING THIS PERIOD, THEY INITIATED THE TEMPLE OF PSYCHIC YOUTH, AN OCCULTIST NETWORK IN PARALLEL TO PSYCHIC TV, FOR WHICH THEY PRODUCED VHS PROPAGANDA. THIS VIDEO MATERIAL ULTIMATELY BROUGHT THE GROUP INTO CONFLICT WITH SCOTLAND YARD, LEADING TO THE END OF THE GROUP IN THE U.K. IN 1991.

SO VIDEO PLAYS A CENTRAL ROLE IN THE FIRST DECADE OF PSYCHIC TV'S HISTORY, ALTHOUGH TODAY AWARENESS OF MUCH OF THIS ORIGINAL WORK HAS DIMMED. REVISITING THIS AGENDA, PSYCHIC TV INVITED 47 ARTISTS TO CREATE A COLLECTIVE FILM SET TO THE GROUP'S ACCLAIMED SECOND ALBUM, DREAMS LESS SWEET, IN A PROCESS DRAWING FROM THE CUT-UP TECHNIQUE ORIGINATED BY GENESIS' FRIENDS AND MENTORS BRION GYSIN AND WILLIAM BURROUGHS, AS WELL AS THE VHS NETWORKING PRACTICED BY THE TEMPLE OF PSYCHIC YOUTH IN THE 1980S. THE RESULTING WORK CAPTURES THE REVERBERATIONS OF THE GROUP'S ORIGINAL OBSESSIONS, THE RETURN OF THE REPRESSED.

PARTICIPATING ARTISTS:

MARIE LOSIER, BRYIN DALL, MAGGIE LEE, MAX CLARKE, MONTGOMERY KNOTT, RYAN JUNELL, DAVID OPP, BROCK MONROE, GUSTI FINK, EDWARD ODOWD, DANIEL MCKERNAN & SOPHIA LAMAR, GRANT WORTH, STEPHEN MANERI, THEO ANGELL, ANDY PULS, TERENCE HANNUM, SABRINA RATTÉ, WILLIAM RAHILLY, BRADLEY EROS, ERIC MAST, DAVID RILEY, MICHI PELLERANO, MICHELLE HANDELMAN, LARA BOOTH AND EVAN JOHNSON, JENNIFER JUNIPER STRATFORD, MISKA DRASKOCSKY, ALEXANDER LANSANG, CHRISTINA VANTZOU, CHRIS JORDAN, ZELJKO MCMULLEN, ZAHID JIWA, JON TURNER AND DINA CHANG, DORA BENDERRA, ERICA MAGREY, JEREMY COUILLARD, ASTRID MENZE, THEODORE DARST, JOHNNY WOODS, GREG ZIFCAK, KENNY CURWOOD, ZEFREY THROWELL, LEW BALDWIN, LEIGHA MASON, YOSHI SODEOKA, SCOTT TRELEAVEN

ABOUT DREAMS LESS SWEET:

MANY PARTS OF THIS ALBUM ARE FIELD RECORDINGS FROM POTENT LOCATIONS, SUCH AS THE CAVES UNDER MEDMENHAM ABBEY USED BY THE HELLFIRE CLUB IN THE 18TH CENTURY, WITH INSTRUMENTATION RANGING FROM TRADITIONAL SHAMANIC INSTRUMENTS TO MACHINE GUN FIRE AND FIERCE DOG BARKING. THE SONG TITLES AND LYRICS STAKE OUT MILLENNIA-SPANNING OCCULT THEMES THAT WERE EARLY HALLMARKS OF THE GROUP. THE ALBUM WAS RECORDED USING ZUCCARELLI HOLOPHONIC SOUND, A BINAURAL RECORDING TECHNIQUE USING A MANNEQUIN HEAD TO CREATE AN IMMERSIVE EFFECT 3D SOUND IN STEREO.

SUNDAY, NOV 16, 7:30PM

INSTALLATIONS

PRINT OF YOUR LOOK

SATYRICONTE COLLECTIVE

2014, FRANCE, PHOTO, MIRROR, CURTAINS, FLOUR.

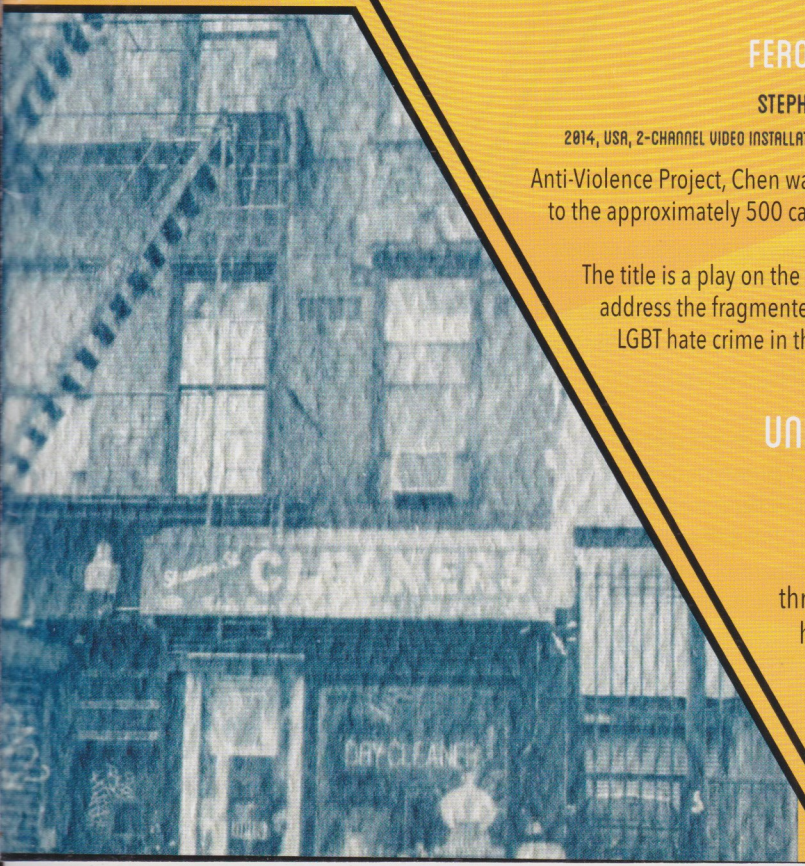
A contemporary Satyr in pursuit. The hunter is reflected in images of his prey. Meditations on the modern human beast living through the pornocracy.
Still images and a mirror, partially obscured by curtains and artificial wind. Flour on the floor separates the spectators from the exhibit; as they approach it and leave it, their shoes leave tracks.

PUSH MY BUTTONS

LOUIS CHAVEZ & KYLE CROFT

2014, USA, LIVE & RESPONSIVE AUDIO/VIDEO.

Push My Buttons is an interactive lounge space filled with hazy light patterns and ambient soundscapes. From within the space, you control the sound and video output, which in turn shifts the vibe around you. With the hopes of bringing attention and awareness to our most passive encounters, it is an experiment in how our actions and energy effect the people and things around us



FERO-CITY

STEPHEN CHEN

2014, USA, 2-CHANNEL VIDEO INSTALLATION (LOOP).

FERO-CITY is a photo series/installation dealing with the resurgence of anti-LGBT hate crimes over a one year period in NYC. The footage comes from sites of anti-LGBT violence based on media coverage. Through scouring past media reports and community alerts from the Anti-Violence Project, Chen was able to map the locations of 30 incidents. This is a small number compared to the approximately 500 cases the Anti-Violence Project handled in 2013 alone.

The title is a play on the latin verb fero, to suffer/endure, to bear/carry, to report. FERO-CITY seeks to address the fragmented and ephemeral nature of media coverage to visualize the larger context of LGBT hate crime in the past year despite recent advances made in LGBT rights.

UNDER THE BURDEN OF SOLITUDE

MIKI FOSTER, S.O. O'BRIEN, & ERICA HERMANI

2014, USA, MACRAME, SAND, SPONGE, NYLON, BONE CONDUCTOR, PULSE SENSOR, RESPONSIVE AUDIO/VIDEO.

Inspired by Weekend at Bernie's, a performative installation of soft and heavy bodies sewn from pantyhose and filled with sand, dragged through an intimate macrame tent with a spongey floor. Some of the bodies have interactive sensors and touch switches. Participants will discover a varying array of sonic responses upon caressing and holding the bodies in different ways. As the performance portion of the piece ends the actors will release the sand from the bodies onto the floor.

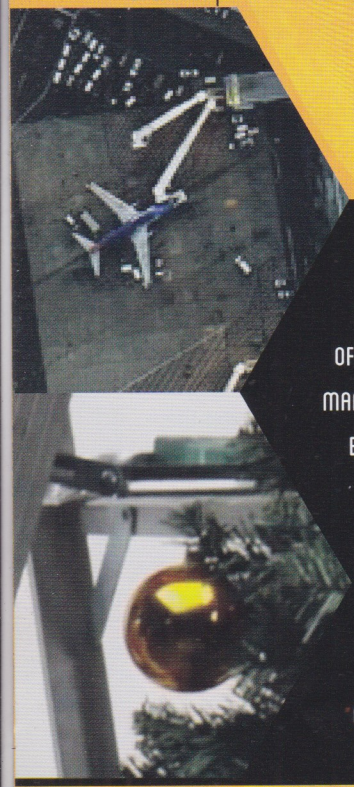
BOUND (WHAT IF ALL MY FRIENDS WERE DYING? WHAT IF ALL MY FRIENDS WERE DEAD?)

HARRIS DAVID HARRIS

2014, DIGITAL VIDEO, SCREENS, FRAMES, WALLPAPER.

Bound examines recent nostalgia for 1980s and early 1990s fashion and visual culture. Composed of "living" video portraits, the series comments on the reality that many young queers–born after the emergence of the AIDS epidemic–are unfamiliar with the lives and work of their predecessors, yet perform stylistic similarities in their own appearances, art practices, and activism.

The piece thus asks how to read a current moment in which young people casually reenact the stylistic and aesthetic devices of this earlier historical trauma. Since this generation is now of the age at which their antecedents died, Bound explores the haunting déjà vu between archival photos of artists lost en masse to AIDS and images circulating on social media today

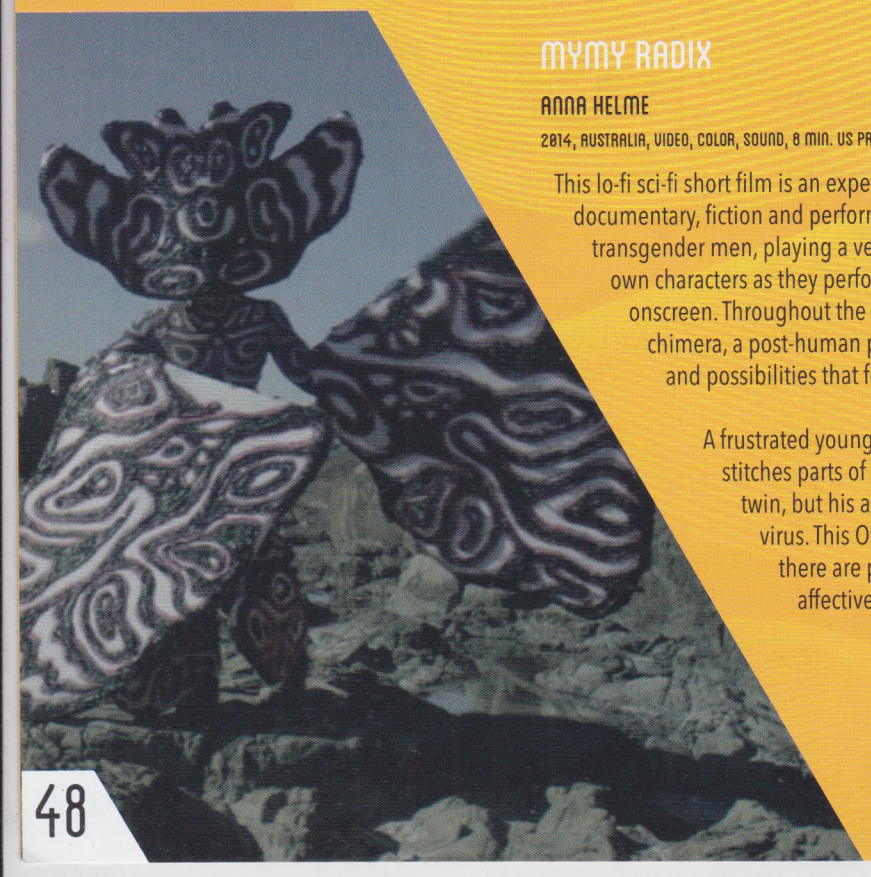


CHEAP THRILLS/SWEET DREAMS

ANNA HELME, JACKSON STACY, JUSTIN SHOULDER, LACHLAN CONN, BHENJI RA

2014, AUSTRALIA, VIDEO, COLOR, SOUND, 8 MIN. (LOOP)

CHEAP THRILLS/SWEET DREAMS IS A 9-FOOT LANTERN IN THE SHAPE OF A TRAILER-CARAVAN, A GROUP VIDEO WORK COLLATED BY ANNA HELME, AND A BEACON FOR THE IDEA OF QUEER BELONGING. IT IS A RE-CREATION OF ONE OF THE MATCHING TRAILER-CARAVAN HOMES OF JACKSON STACY AND VINCENT SILK (THE SUBJECTS OF ANNA HELME'S SHORT FILM MYMY), WHICH ARE PARKED IN THE BACKYARD OF A RAMBLING QUEER MANSION AND EX-NUNNERY CALLED THE DIRTY HABIT, IN SYDNEY, AUSTRALIA. IT CONTAINS VIDEO PIECES BY COLLABORATORS AND QUEER FAMILY MEMBERS WHO CONTRIBUTED TO MYMY, EXPLODING THE COLLABORATIVE CREATIVE PROCESS OF THE FILM OUT INTO A MULTI-CHANNEL VIDEO WORK THAT IS A COMPANION PIECE TO THE FILM, AND A MULTI-FACETED VIEW OF THE THREADS OF INFLUENCE THAT MAKE UP THE FABRIC OF A SMALL QUEER COMMUNITY. ALSO INCLUDED IS AN ESSAY BY VINCENT SILK ABOUT HOW TOGETHER WE MAKE A VARIOUSLY LIFE-SUSTAINING, BEAUTIFUL AND PAINFUL MESS OF THE PROJECT OF COMMUNITY.

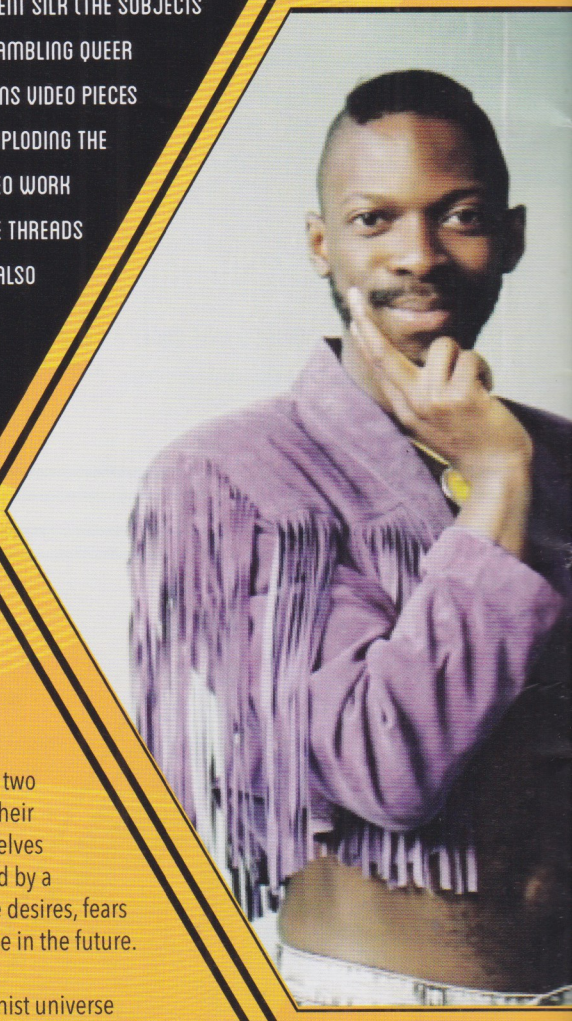


MYMY RADIX

ANNA HELME

2014, AUSTRALIA, VIDEO, COLOR, SOUND, 8 MIN. US PREMIERE

This lo-fi sci-fi short film is an experimental hybrid of documentary, fiction and performance art. It features two transgender men, playing a very queer version of their own characters as they perform aspects of themselves onscreen. Throughout the film they are haunted by a chimera, a post-human personification of the desires, fears and possibilities that form who we might be in the future.



A frustrated young man in a cyberfeminist universe stitches parts of himself together to craft his own cyborg twin, but his avatar clone is corrupted by a techno-magick virus. This Other self embodies a dangerous idea: that there are parts of ourselves beyond our control. The story plays out in an affective cinematic mode, largely based on a lexicon of imagery and gesture.

COWABUNGA MY A$$

JACKSON STACY

2014, AUSTRALIA, VIDEO, COLOR, SOUND, 4 MIN., US PREMIERE

a teenage mutant ninja turtle pg porno prayer.

DEEP ALAMAT

JUSTIN SHOULDER & BEHNJI RA

2012, AUSTRALIA, VIDEO, COLOR, SOUND, 4 MIN. US PREMIERE

This narrative concerns two mythic figures, 'OO' and 'Beige Cantrell', drawn from the artists' collective imaginations. Shoulder's OO is from his series of Fantastic Creatures that feature sculptural costumes and are animated in live performance, video and photographic works. OO's patterns are a form of Aposematism (warning colouration). OO performs a gestural dance drawing from animal signals and queer carnival spectacle. Initially inspired by a one-hit-wonder pop star, Beige Cantrell derives from Ra's obsession with digital failure, internet hype, software intelligence and the online secondary experience. Ra's understanding of movement, body control and precision allows for his character to physically represent ideas of recognition software as he scans, detects and aligns his body accordingly.

8 SIGILS OV SELF-PRESERVATION

NINA BUCHANAN

2014, AUSTRALIA, VIDEO, COLOR, SOUND, 4 MIN. US PREMIERE

An audio-visual sigil, comprised of a series of mantras designed to embrace perceived failures in normative society and ultimately form a protective force against the patriarchal capitalist agenda. The sigil manifests an individualized queer reality and value system to live and survive by. Created with a custom built software-based audio-visual sigil synth, it was recorded from a live improvised performance.

JELLY CRYSTAL

LACHLAN CONN

2014, AUSTRALIA, VIDEO, COLOR, SOUND, 4 MIN. US PREMIERE

A charm of powerful trouble.

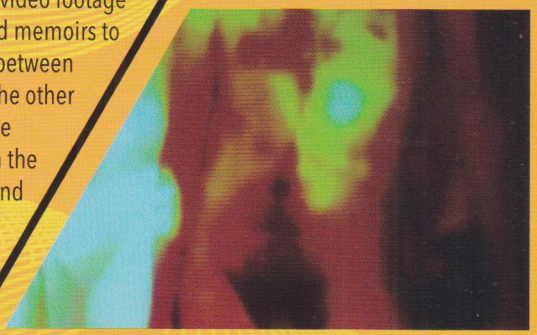
EVERYONE SHE'S EVER BEEN WITH

DANIEL JOHNSON & SPARROW MIRADELRIO

2014, USA, BED, PRE-RECORDED SOUND, VIDEO FEEDBACK (LOOP).

Everyone She's Ever Been With combines loops of live video footage with low-fi voice recordings of queer theory, erotica and memoirs to explore the tensions between public and private, and between bodies themselves–through cruising, public sex, and the other ways in which queer bodies repurpose public spaces in order to encounter each other. This intimate space reimagines the body of the viewer as terrain onto which histories and desires can be projected. Just as in the isolated spaces conducive to public intimacy, the resulting palimpsest of video feedback at once marks and blurs the passage of time.

Special Thanks: John Swartz (Technician); Jeremy Gender (Logistics & Construction); Andy Apples, Quinn G, Kevin Haley, Bruno Laprade, Sparrow Miradelrio, Tony Mueller, Fjord Vox (Readers).



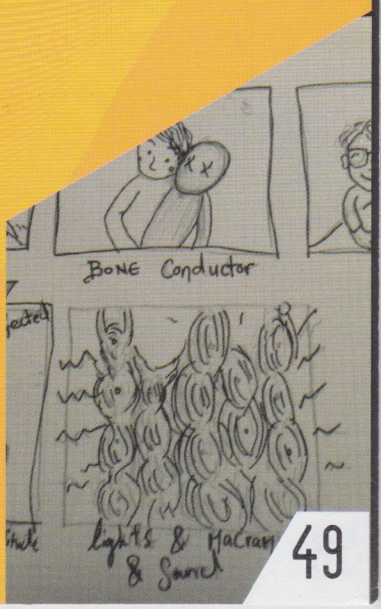
SUSPENSION OF DISBELIEF (FOR THE LOVE OF K.A. & FRATER PERDURABO)

JOE MERRELL

2013, CHROMADEPTH 3D VIDEO LOOP, ANIMATION, SOUND, 11 MIN.

3D animations and abstractions, hypnotic and jarring, pulsate to an electronic soundtrack. A spiritual journey, like an odyssey of pure spectacle and illusion. The technology evokes the sorcery of the digital age. Suspension of Disbelief is, among other things, an homage to the work of Kenneth Anger and his muse, Aleister Crowley.

Suspension of Disbelief was created originally for simultaneous exhibitions in Los Angeles at Young Projects gallery and at Machine Project as part of the programming for the "Alvarado Canyon & Mystery Theater" installation in the fall of 2013. As in the case of these previous venues, a special version of the piece was made for MIX 2014.



Words Needed

Curated by Anna Linder / Tina Eriksson-Fredriksson. Artists: Karin Michalski / Ann Cvetkovich / Atom CianFarani / Maya Suess / Johanna Gustavsson / Angel Haze / Simone Weil / Maja Borg. Technician: Timo Menke.

WORDS NEEDED IS A FOUR CHANNEL VIDEO INSTALLATION WHERE MOVING LYRICS ENGAGE THE VIEWER IN THOUGHTFUL CONTEMPLATION ABOUT POLITICAL AND QUEER IDEAS. A SELECTION OF ARTISTS WERE INVITED TO CREATE A COLLECTIVE FEELING THAT INTERPRETS AND DESCRIBES A POSSIBLE UTOPIAN WORLD. EACH ARTIST PRODUCED A VISUAL CONVERSATION WITH SOMEBODY OR SOMETHING TO EXPLORE THIS IDEA. THE RIGHT TO USE YOUR OWN LANGUAGE HAS NOT ALWAYS BEEN SELF-EVIDENT, NEITHER HAS THE RIGHT TO DEVELOP NEW LANGUAGE POSSIBILITIES. NEVERTHELESS, THE WILL TO COMMUNICATE HAS ALWAYS HELPED LANGUAGE FIND NEW WAYS TO SPEAK.

THE ALPHABET OF FEELING BAD

KARIN MICHALSKI & ANN CVETKOVICH

2012, GERMANY, VIDEO, B&W, SILENT, 15 MIN. (LOOP)

The Alphabet of Feeling Bad defines terms from A to Z such as "depression", but also everyday negative feelings like the impression of being stuck at an impasse, of feeling numb or not able to work, of being overwhelmed by demands, of not being adequate and not getting on, and provides them with a different meaning. Negative feelings are not understood as individual failure or sickness. Rather the question is raised of how these could be collectively sensed as "public feelings" but also politicized in the context of neoliberal working conditions and of homophobia, sexism and racism.

QUEER ECOLOGIES

ATOM CIANFARANI & MAYA SUESS

2014, USA, VIDEO, B&W/COLOR, SILENT, 11 MIN. (LOOP)

Queer Ecologies is a diary style, video text piece, made up of one or two sentence intallments. Instead of addressing "Dear Diary," or God, the writer directs her internal musings to a Mushroom, or the larger organism that a mushroom springs from, a Mycelium. While the writer expresses her personal struggles and misgivings about the human condition, she compares her experiences to the supernatural life of the mushroom species. The language is both scientific and poetic.

OPEN LETTER TO A WORKING COMRADE 1936 / 2013

JOHANNA GUSTAVSSON, ANGEL HAZE & SIMONE WEIL

2013, SWEDEN, VIDEO, COLOR/B&W, SILENT, 14 MIN. (LOOP)

In 1936, philosopher, activist, communist Simone Weil writes Open letter to a working comrade after a series of successful occupations of factories throughout France. I find her letter in 2013 and fall headlong. Throughout 2013, in the midst of the viscous neo-liberal politics of our time, I read and re-read, re-write and cut-up the letter a thousand times in the company of north American rapper Angel Haze. Weil is on the other side of organizing for change while we have it right in front of us. Weil gives meaning to our struggle, we have presence and importance, we are her comrade.

CRAFTSMANSHIP

MAJA BORG & VIRGINIA WOOLF

2014, SWEDEN, VIDEO, COLOR/B&W, SILENT, 30 MIN. (LOOP)

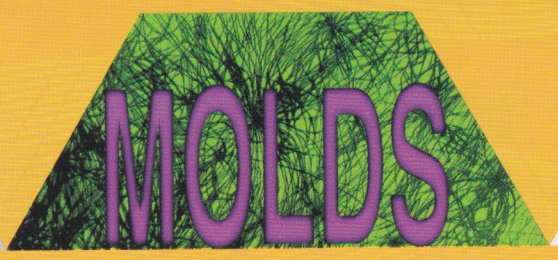
Craftsmanship is a filmic meditation on the importance to be included in language - to be seen by words, using experimental film techniques. The video installation is paying homage to Virginia Woolf and is a dialogue of sorts crafted from the only surviving audio recording of the author – a 1937 BBC broadcast labelled 'on craftsmanship'.

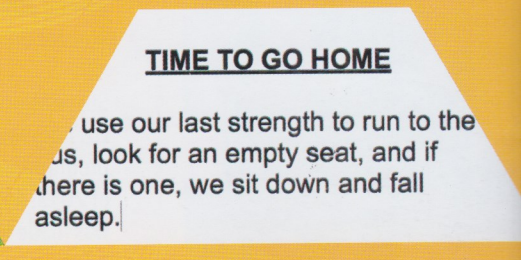
FOR THE ISLANDS I'VE LOST

DEVYN MANIBO & RIKO FLUCHEL

2014, USA, 2-CHANNEL VIDEO, INSTALLATION, LED CANDLES, RICE, GARLIC, CITRUS.

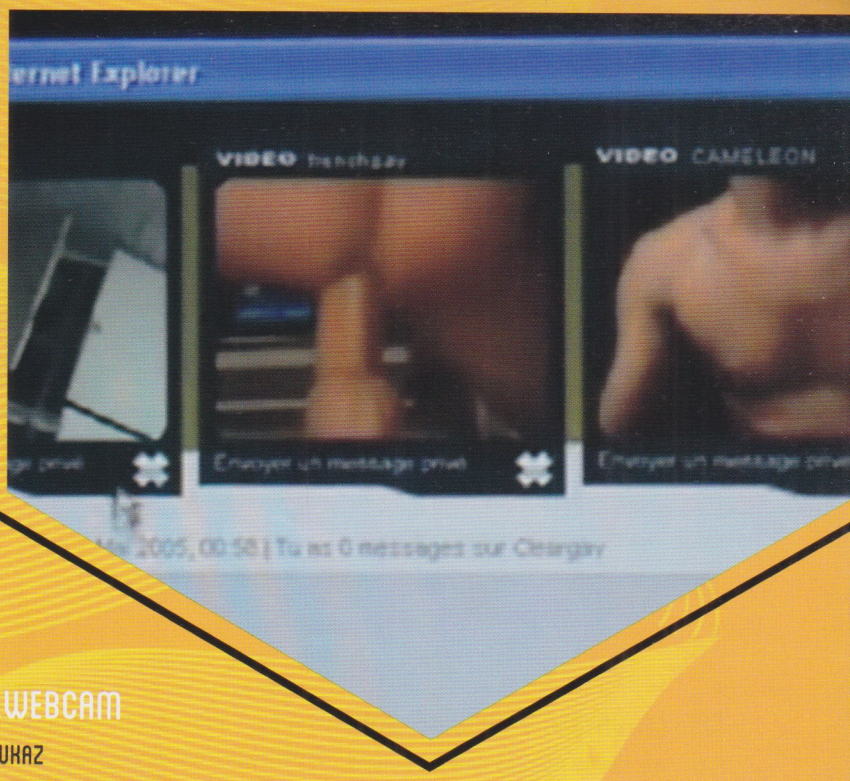
A visualization of marginality, embodied in this hyper-mediated island, stranded in information space. A pairing of video and sculptural elements with smells of citrus and garlic. A bed of rice serves as the ground. The space facilitates performative interactions and evocative sense-memories.





4gy Network

VARIOUS ARTISTS



Thank you for choosing 4gy Network. Ur here because U want to Stop waiting for slow connection. We value u as a customer and appreciate you business! We #Erect At NO Cost. See these boys for free! Fourgy Works whether you're On The Line or or On Your Way To The Bathroom, or In The Bathroom And U Drop Yr Phone In The Toilet And Can't Use It Anymore, then u can find me and hmu here. ur our value customer. The 4gy happens while u wait! For Free Installation Call me and hmu. Join to watch the 4gy now... 4gy Network is Waiting 4 U. The 4gy is 24hrs waiting 4 U.

WWW.WEBCAM

LIONEL SOUKAZ

2006, FRANCE, VIDEO, COLOR, SOUND, 28 MIN.

In Soukaz's hypermediated, pixelated orgies, different men undress and communicate through body language, joining each other in the non-physical space of shared experiences. A human-like connection is achieved through response to and reception of one another's image. Something like intimacy in the non-private internet chat room space. Privacy isn't a myth, it's only in transition; for what may be public information to those privileged enough to access it is still private enough for those who interact with it. An image, a presence, is human contact enough in the encounters of the gay internet.

PIC

CRAIG SNYDER

2013, USA, VIDEO, COLOR, SOUND, 5 MIN. WORLD PREMIERE

Selfies taken by boys reveals a world filled with masculinity, sexuality and gender performance. This contemporary ritual of self-representation provides youth with an opportunity to not only be the person they are, but to be the person they want others to see. Yet, what the viewer sees may be something completely different.

VIX'S WEBCAM: INDESTRUCTIBLE

DAVID WHITE

2014, USA, VIDEO, COLOR, SOUND, 3 MIN. WORLD PREMIERE

Vix gets up earlier than usual & kind of loses it.

M4M: SEEKS LOVE

BARTON GIRDWOOD

2014, USA, VIDEO, COLOR, SOUND, 4 MIN. WORLD PREMIERE

Bob Metcalf wants to find a boyfriend, but at 70 years old he's finding that's easier said than done. He's computer illiterate and over 150 miles from the nearest gay bar; Bob is the gay guy boys block on Grindr. M4M: Seeks Love demonstrates what happens to one man who never found love but won't give up.

LINGUAL

KEVIN SIMMONDS

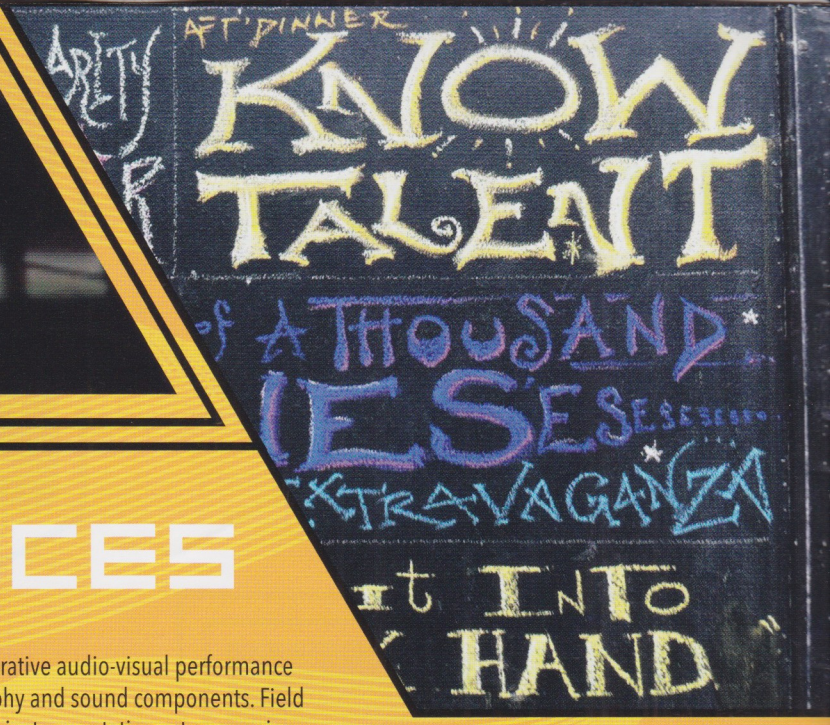
2012, USA, VIDEO, COLOR, SOUND, 2 MIN.

Part of an ongoing series, begun in 2012, this vignette features Johnathan, a poet, who lives in San Francisco, as he dances, poses and moves his body.

UNTITLED

JOHN SWARTZ

2012, USA, VIDEO, COLOR, SOUND, 2 MIN.



PERFORMANCES

CONFESSIONAL: COME CLEAN

CHRIS BERNTSEN & JANUARY HUNT

2014, USA, SUPER 8 FILM AND SLIDE PROJECTIONS, FIELD RECORDINGS AND EXPERIMENTAL MUSIC ORCHESTRATIONS

TUESDAY, NOV 11, 8:00PM

A constantly evolving collaborative audio-visual performance using analog film, photography and sound components. Field recordings and experimental instrumentation act as a sonic response to slide photographs and super 8mm images from New York and queer communities across the country. Hunt and Berntsen each modify their respective components to respond to one another, thus marking each performance uniquely. Viewers are invited to experience the performance the same way friends and family view home movies.

BLACK SPRING #2

PETER CRAMER

2014, USA, 16MM, COLOR, LIVE PERFORMANCE/AUDIO.

TUESDAY, NOV 11, 7:50PM

Peter Cramer restages his death-defying feat as depicted in Corrective Measures: Politically Speaking, his first Super 8 film, which premiered at MIX 's inaugural festival in 1987. His original action was a massive groundbreaking exhibition at Terminal New York in 1983. Cramer's new 16mm print will enhance the reenactment, along with new footage in multi-screen delivery. Jack Waters reprises the reading of Henry Miller's Black Spring. Accompanying the original soundtrack will be additional new music by NYOBS, a band including Cramer, Waters, & John Michael Swartz.

This event is in honor of the 2014 preservation of CM:PS by the efforts of Naked Eye Cinema,a program of Allied Productions, Inc., in consultation with BB Optics and the generous support of The National Film Preservation Foundation. Special thanks to Julia Kim and Erica Titkemeyer.

(MULTIPLE PERFORMANCES THROUGHOUT)

NIGHT OF A THOUSAND AGNESES

PAUL FESTA

2014, USA, VIDEO, COLOR, SOUND, 30 MIN. (LOOP)

A precision lip sync performance: footage of legendary dancer and Radical Faerie Agnes de Garron's mouth plays on an iphone strapped over the performers own mouth. The footage comes from a recent interview that Festa conducted with Agnes as part of his larger work, Tie It Into My Hand. Audio of the interview plays out of a speaker in the performer's purse, while the performer replicates Agnes' expressiveness with their body.

SAUDADE

(MULTIPLE PERFORMANCES THROUGHOUT) **ETHAN SHOSHAN**

2014, USA, SUPER 8MM FILM MANIPULATION, SOUND, 13 MIN.

A film performance that, through each showing, the artist manipulates the film as it is being viewed on a manual film editor and re-recorded digitally as it is being projected. Originally a ritual performance where the artist tries to control his body through a single repetitive motion and documented in Super 8mm. Entranced by the process of capturing the performance on film, wanting to keep the spirit and energy of the way light forms the image, the live manipulation becomes a hypnotic trance of the moving body. PHOTOSENSITIVITY WARNING. Performed by Ethan Shoshan. ☒Camera: Nung-Hsin Hu. ☒Special Thanks: Juan Betancurth, Stephen Kent Jusick, Edwin Ramoran.

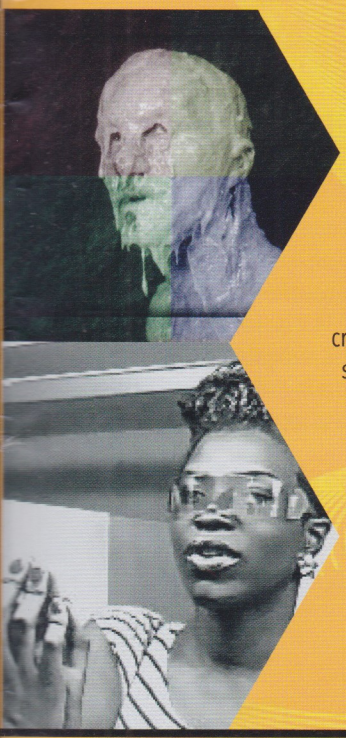
FEMALE OR SHEMALE

MIZZ JUNE & NIKNAZ TAVAKOLIAN

2014, USA, VIDEO AND LIVE PERFORMANCE.

WEDNESDAY, NOV 12, 9PM

A recreation of personal daily struggles experienced from the perspective of a black transwoman in New York City. Utilizing live performance art and pre-recorded video, the piece blatantly addresses transphobia, misogyny, gender identity, internalized misogyny, and street harassment. It also attempts to show the audience the similar challenges that transgender and cisgender women face; that there is no such thing as a singular appropriate way to be a woman.

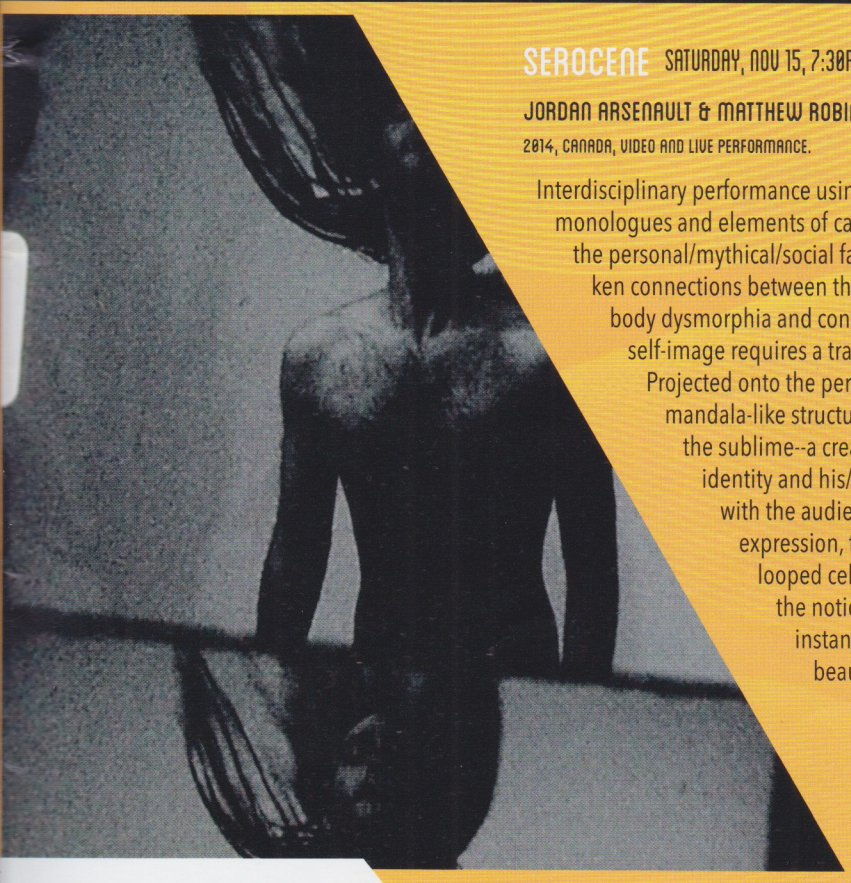


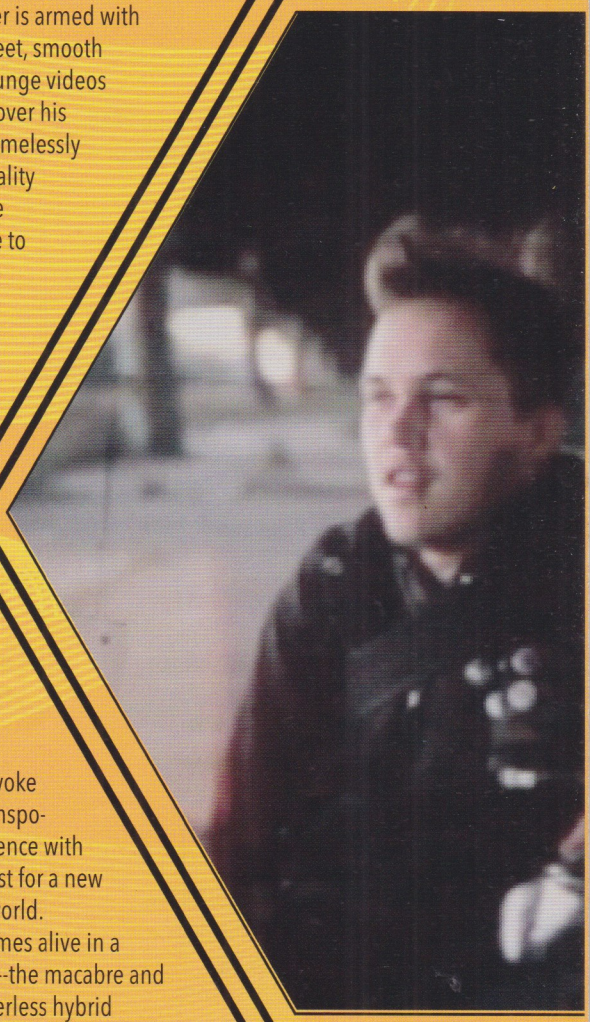
WHIPPED

WHIP WHIPPENTEN FRIDAY, NOV 14, 11PM

2014, USA, VIDEO AND LIVE PERFOMANCE (INTERACTIVE), CREAMPIES AND VARIOUS FOODSTUFFS.

Gunge is Whip's secret--experience what's behind his closed doors. Find Whip covered in smooth, thick and delicious slop. In the shadows, the Masked Mess Master is armed with pies and buckets of gunge. Get ready for what's around the bend as the sweet, smooth cream pies are tossed at him--goo sliding silently down Whip's body as his gunge videos splash on the walls. Then boat loads of thick, sloppy gunge get whipped all over his body, dripping down the special places, and right on down to his feet. Shamelessly doing what feels so good deep inside is never easy. Explosions of sensuality taking you to new limits. Exiting the Whipped, going to a place no one goes, that's what gunge is like! Join Whip and his fetish! Bring a pie to throw and help MIX his gunge.





SEROCENE SATURDAY, NOV 15, 7:30PM

JORDAN ARSENAULT & MATTHEW ROBIN-NYE

2014, CANADA, VIDEO AND LIVE PERFORMANCE.

Interdisciplinary performance using song, costume, monologues and elements of cabaret-style drag to evoke the personal/mythical/social facts, and the as-yet unspoken connections between the performer's experience with body dysmorphia and contracting HIV. The quest for a new self-image requires a transformation of the world. Projected onto the performer, the world comes alive in a mandala-like structure of bodies, orifices--the macabre and the sublime--a creation myth of a borderless hybrid identity and his/her utopic landscape. Variously engaging with the audience along the spectrums of gender expression, the performer will employ direct address, looped cello and voice, and interactions with projected visuals to trouble the notion of beauty, explore the paradox of masculinity and its failings vs. the instant gratification of being a drag queen, and empower the play between the beautiful and the grotesque: a story of potentiality and emancipation.

Selected Sponsored Projects

THE HOMO BONOBO PROJECT

SHELLY MARS

Now in its seventh year, The Homo Bonobo Project continues to expand, with shows of its work as well as new ventures such as screen-printing.

Thank you MIX for your incredible support all these years. I couldn't have done it without you. – Shelly Mars

shellymars@mac.com
homobonoboproject.com

DO I SOUND GAY

DAVID THORPE

"[Do I Sound Gay] sees Thorpe take a journey of discovery to confront his own anxiety about "sounding gay," bringing along the likes of Dan Savage, David Sedaris, Margaret Cho and Tim Gunn for perspective." INDIEWIRE

DISG had its world premiere at the Toronto International Film Festival in 2014, where it was First Runner's Up People's Choice Award for Documentary. It will have it's US Premiere at DOC NYC, the largest documentary film festival in the US, on Nov. 13.

https://www.facebook.com/DoISoundGay
www.impactpartnersfilm.com

HOW TO SURVIVE A PLAGUE

DAVID FRANCE

The Academy Award-nominated documentary continues to screen internationally. In the works is a book about how the film was made. In October 2014 it was announced that the film would be recognized by The Paley Center for Media in their LGBT media collection. The film also received two Emmy Award nominations this year after screening on PBS.

surviveaplague.com
facebook.com/SurviveAPlague

DONNA OSTROWSKY MEMORIAL FUND

TOM LEGER

Donna Ostrowsky (1986-2013) was an author, producer, director, screenwriter, and boom mic operator. Her short piece "The Queer Experiment" is collected in Transgender Vangard's The Collection: Short Fiction, available on Amazon from Topside Press. Her memorial fund assists trans women artists, writers, and filmmakers. Donations are tax deductible.

donnaostrowskymemorial.weebly.com

TAQAT: PART ONE

NADIA AWAD

TaQat is a two-part project exploring the complex relationship between queer activism and aesthetic practices and the question of Palestine–its cultural and political location in the West and its meanings for Palestinians. The first part of the project is a web documentary, chronicling the experience and aftermath of the first LGBT delegation to Palestine. In January 2012, fifteen LGBT activists, lawyers, cultural producers, and community leaders embarked on a solidarity delegation to Palestine. They met with leading Palestinian queer activists. This delegation was the first of its kind. Awad shot in multiple formats, using archival footage, and digital technologies. Production was completed in November 2012. The web documentary will be available online.

producer@lgbtdelegation.com

POP-UP MUSEUM OF QUEER HISTORY

HUGH RYAN

In 2014, The Pop-Up Museum of Queer History was delighted to work with author Sassafras Lowrey, The New York Public Library, and the Lambda Literary Foundation to create the first Queer Book Diorama show, in which queer people were asked to create physical representations of books that were important in the development of their queer identity. Our Founding Director, Hugh Ryan, presented on queer history at a variety of locations and schools, including at a national conference for museum professionals in Sweden. We are now working on creating a guidebook / how-to to enable queer communities around the world to create their own Pop-Up Museums of Queer History.

www.queermuseum.com

MIX INTERNATIONAL

MIX BRASIL (Founded 1993)
November 13 - 23, 2014

Since 1993, MIX Brasil has fulfilled its true vocation: to encourage and exhibit the culture of diversity. In addition to film, MIX Brasil's programming welcomes all of the visual arts, theater and music, providing a broad scope of the cultural movement for LGBTQ people and allies around the planet. For over 20 years MIX Brasil has shown select films in 35 countries and 50 Brazilian cities. Enjoy our extensive program of films, plays, music performances and art exhibitions (and read the full curatorial statement for MIXBrasil Festival 22 on MIX NYC's website!)
Associação Cultural MIX Brasilt
João Federici
jfederici@uol.com.br
www.mixbrasil.org.br

MIX MEXICO (Founded 1996)
May 29 - June 28, 2014

Mix Mexico was born 18 years ago thanks to the kind support of MIX NYC. Our audiences and filmmakers have reinvented the festival year after year since 1996, allowing it to become sometimes a cult film festival, sometimes a more mainstream one. However it's still an independent film festival which every year tries to survive the economics of the country, sustain a fruitful conversation with our fierce audience, and be born again and again. We salute and send our love to MIX NYC!!!
festivalmixmexico@gmail.com
www.festivalmixmexico.blogspot.com

MIX MILANO (Founded 1993 became MIX in 2008)
June 29 - July 5, 2015

Festival MIX Milano is the only multidisciplinary queer event in Italy, founded in 1993 by Giampaolo Marzi. Formerly known as the Festival Internazionale di Cinema Gay-lesbico e Queer Culture di milano, we entered the loving MIX international family in 2008, with the blessing of Jim Hubbard and MIX NYC.
festivalmixmilano.com
mixfestivalmilano@gmail.com

MIX COPENHAGEN (Founded 1986 became MIX in 2011)
October 3 - 12, 2014

Since 1985, MIX Copenhagen has screened films that reflect the world's diversity. The festival was originally known as CGLFF – Copenhagen Gay & Lesbian Film Festival. We joined the MIX family in 2011, and are proud to be one of Denmark's oldest standing film festivals, and one of the oldest LGBT film festivals in the world, with our 29-year legacy. We are a volunteer organization, fueled entirely by the passion of LGBT film aficionados who make MIX Copenhagen a spectacular event. We are so thankful for the community, the sponsors and everyone who helps us achieve our goal; to present films that bend genders and break sexual boundaries, stir up gender policies and reflect diversity.
www.mixcopenhagen.dk
kontakt@mixcopenhagen.dk

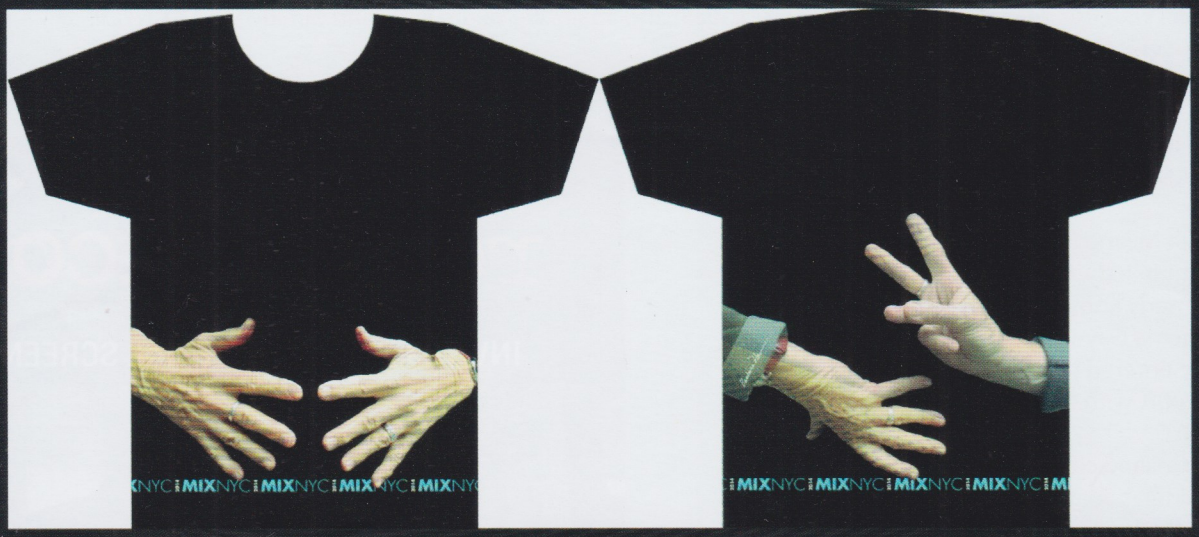
2014 MIX NYC Festival T-Shirts

These limited edition, artist-made t-shirts are available in person at the festival venue. After the festival, they will be available for mail-order online. Or you can email the festival to make arrangements @ info@mixnyc.org

BARBARA HAMMER is a visual artist working primarily in film and video. She has made over 80 moving image works in a career that spans 40 years. She is considered a pioneer of queer cinema.

She was honored with a Guggenheim Fellowship in 2013. She has also been awarded a Marie Walsh Sharpe artist studio; retrospectives at The Museum of Modern Art in New York City, The Tate Modern in London, The Jeu de Paume in Paris and the Toronto International Film Festival. Her work has been included in film festivals internationally, as well as the Whitney Museum of American Art Biennials.

She lives and works in New York City and Kerhonkson, New York. Her work is represented by the gallery Koch Oberhuber Woolfe in Berlin, Germany.



L.J. ROBERTS is an artist of multiple practices. Their studio practice primarily consists of large-scale site-specific knitted installations created with children's toy knitting cranks and incredibly detailed embroideries that explore the intersections of feminist queer and trans politics, activism, collective action, community, and protest. They also maintain a critical writing practice that bridges craft and queer theory. L.J. is in the upcoming show Alien She that opens at The Miller Gallery at Carnegie Mellon University. Alien She will travel to Vox Populi in Philadelphia, Yerba Buena Center for The Arts in San Francisco, the Orange County Museum of Art, and the Pacific Northwest College of Art in Portland.

Most recently their work was included in 40 Under 40: Craft Futures at The Renwick Gallery of The Smithsonian Museum of American Art, After My Own Heart at the Oakville Galleries in Toronto, Canada and Not Over: 25 Years of Visual AIDS at La Mama Galleria in New York City. Their work was shown in Disobedient Objects at the Victoria and Albert Museum in London in the summer of 2014.

L.J. was the past recipient of several notable honors including the Ian Crawford Memorial Award, The Ora Mary Pelham Poetry Prize, the Toni Lowenthal Memorial Scholarship, a Murphy Cadogan Fellowship, the Dennis Leon Award, and a Craft Research Fund Graduate Grant from the Center for Craft, Creativity and Design. Their work has been written about in such publications as The New York Times, Artforum.com, ART News, ARTPULSE, American Craft, Hyperallergic, Hand/Eye Magazine Surface Design Journal and The Journal of Modern Craft among other publications.
L.J.'s piece The Queer Houses of Brooklyn in the Three Towns of Breukelen, Boswyck and Midwout During the 41st Year of the Stonewall Era was accessioned into the permanent collection of the Smithsonian Museum of American Art in 2012.

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fjrafonso@gmail.com
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paul.m.detwiler@gmail.com
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Jiz Lee
jiz@pinkwhite.biz
p. 29

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Nina Buchanan
Contact: Anna Helme
film@sagaponic.net
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Contact: Queer Rebels
queerrebels@gmail.com
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pj@unraval.com
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clublum@verizon.net
tverow@hotmail.com
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Omar Hakim
omar.s.hakim@gmail.com
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Contact: Anna Linder
mail@annalinder.se
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schen@dissonanceonline.com
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andil.gosine@gmail.com
andil@yorku.ca
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Distributor:
Ama-Marie Bersaas
Norwegian Film Institute
Dronningens gt 16
Oslo N-0152 Norway
amb@nfi.no
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Michael V. Smith
peanutdaclown@gmail.com
p. 40

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benjaminwalters@gmail.com
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Eloi Biosca
nus@nus.cat
ebiosca@xtec.cat
p. 40

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Rodrigo Almeida
allmeidaf@gmail.com
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Alicia Ohs
Contact: Zavé Martohardjono
zave@zavemartohardjono.com
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Pablo Oliverio
fractalprod@hotmail.com
directoroliverio@yahoo.com.ar
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lolaclavo@gmail.com
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lush@indigolush.com
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kedzior.friedman@gmail.com
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Joe E. Jeffreys
drj247@hotmail.com
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alkis.papast@gmail.com
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Mijke van der Drift & Alex Reuter
mijke.drift@gmail.com
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Chico Lacerda
luiz.francisco.lacerda@gmail.com
deslumfilmes@gmail.com
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Konstantinos Menelaou
kostakis@kostakis.co.uk
jonnywoouk@gmail.com
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FAG (Feminist Art Gallery)
Allyson Mitchell, Deirdre Logue & FAG
Feminist Art Gallery
Wanda Vanderstoop
VTape
401 Richmond Street West, Suite 452
Toronto Ontario M5V 3A8 Canada
wandav@vtape.org
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FLESH Beta
Lewis G. Burton & Victor Ivanov
Lewisgburton@gmail.com
vivanov.nov@gmail.com
info@flesh.boutique
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Contact: Lisa Ganser
ganserl@gmail.com
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Eva Kolcze
Distributor:
Canadian Filmmakers Distribution Centre
245-401 Richmond St. W.,
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bookings@cfmdc.org
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Mike and Claire
mikeandclairestudio@gmail.com
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Neelu Bhuman
filmsofneelu@gmail.com
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alexi.pissourios@gmail.com
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Contact: Anna Luiza Müller, Press Office Primeiro Plano
annaluiza@primeiroplanocom.com.br
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gerardstephane@gmail.com
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boyhoodbravery9@yahoo.com
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malicamalya@gmail.com
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Electronic Arts Intermix
535 W. 22nd St., 5th Fl.

New York, NY 10011
212-337-0680
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annastypko@gmail.com
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simonv90@live.com
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Montreal, QC, H2L 4H2 Canada
514-271-5506
giv@videotron.ca
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Ian Gallagher
ian.gallywag@gmail.com
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simmondskevin@gmail.com
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112 Michigan Ave.
Chicago, IL 60603
distro@vdb.org
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ulydigefjaes@gmail.com
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info@artlessmedia.com
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harry@harryclaytonwright.com
info@myradubois.co.uk
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turtledovexxx@gmail.com
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Madrid International Lesbian Gay and Transsexual Film Festival
FUNDACION TRIANGULO
C/ Meléndez Valdés 52 1°D
Madrid 28015 Spain
carlos.redondo@lesgaicinemad.com
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hannes.r@berlin.de
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Contact: Alex Main, Producer
Marvy Movies
pdrfilm@gmail.com
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Berlin 10969 Germany
festivals@m-appeal.com
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antoniodasilvafilms@gmail.com
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to.soyoonkim@gmail.com
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nathan@nathanevans.co.uk
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Hayat Hyatt
project.villanelle@gmail.com
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matthew.snead@btinternet.com
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shantimasud@gmail.com
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wesnau@hotmail.com
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petmat@mindspring.com
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Harris David Harris
harris@harrisdavidharris.com
bedazzle.me.harris@gmail.com
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Anna Helme
contact@annahelme.com
film@sagaponic.net
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Chris Berntsen & January Hunt
chris@chrisberntsen.com
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Daniel Johnson & Sparrow Miradelrio
danielstephenjohnson@gmail.com
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Female or Shemale
Mizz June & Niknaz Tavakolian
theonetheonlymizzjune@gmail.com
nyniknaz@gmail.com
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FERO-CITY
Stephen Chen
schen@dissonanceonline.com
p. 47

for the islands i've lost
Devyn Manibo & Riko Fluchel
devynmanibo@gmail.com
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4gy Network
David White
boyhoodbravery9@yahoo.com
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Night of a Thousand Agneses
Paul Festa
paulfesta@gmail.com
p. 52

Print of Your Look
Satyriconte Collective
satyriconte@gmail.com
misterblick@gmail.com
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Push My Buttons
Louis Chavez & Kyle Croft
llouischavezz@gmail.com
kyleacroft@gmail.com
p. 47

Saudade
Ethan Shoshan
disiterate@gmail.com
p. 52

Serocene
Jordan Arsenault & Matthew Robin-Nye
jordan.arsenault@gmail.com
mnye@rogers.com
p. 53

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Joe Merrell
joe@uhhuhohyeah.com
p. 49

Under the Burden of Solitude
Miki Foster, S.O. O'Brien, & Erica Kermani
myamada@gmail.com
ekermani@gmail.com
p. 47

Untitled
John Swartz
graphographer@gmail.com
p. 51

Whipped
Whip Whippenten
http://umd.net/the_cheeseus
ello.co/whipwhippenten
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Words Needed
Anna Linder
mail@annalinder.se
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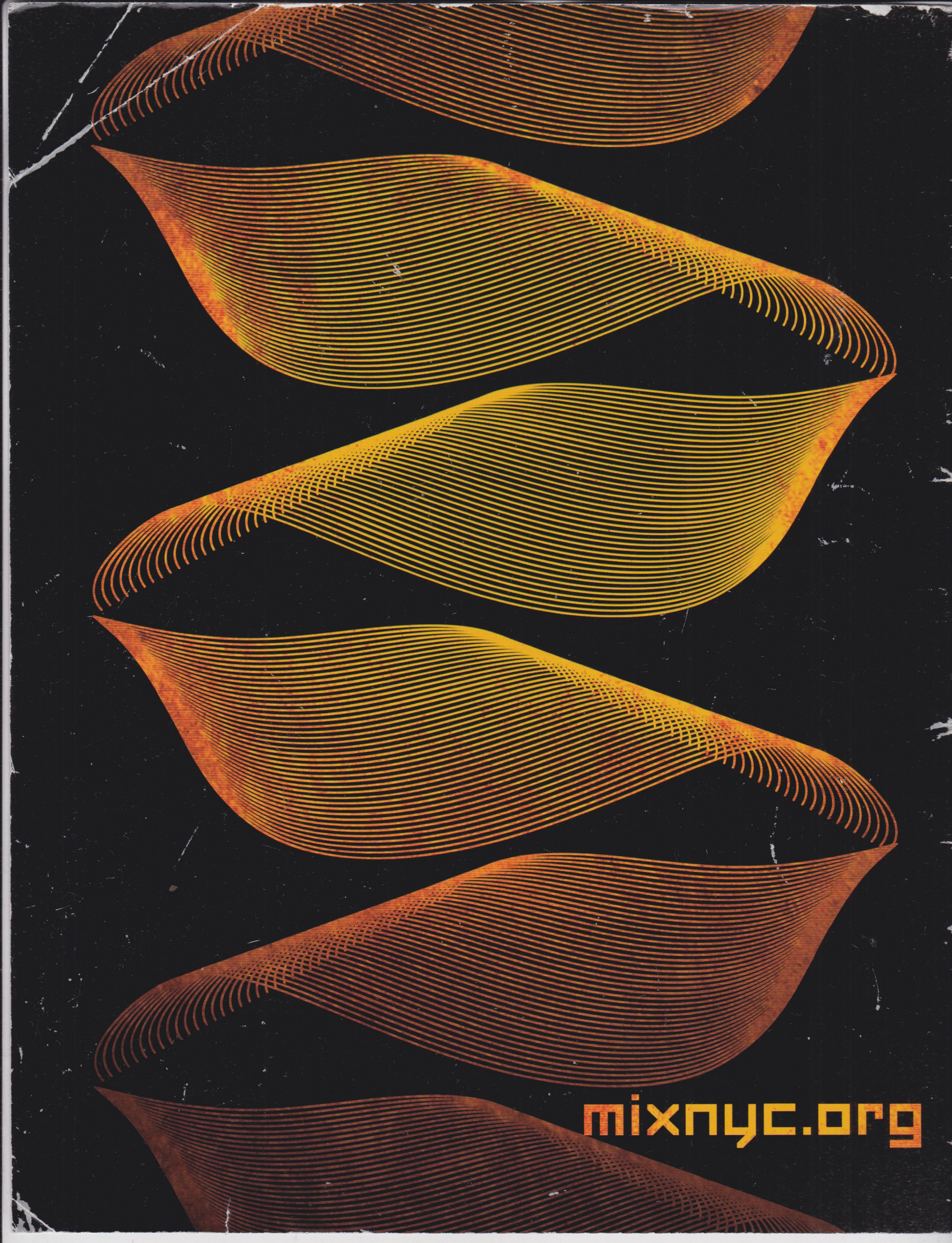
mixnyc.org